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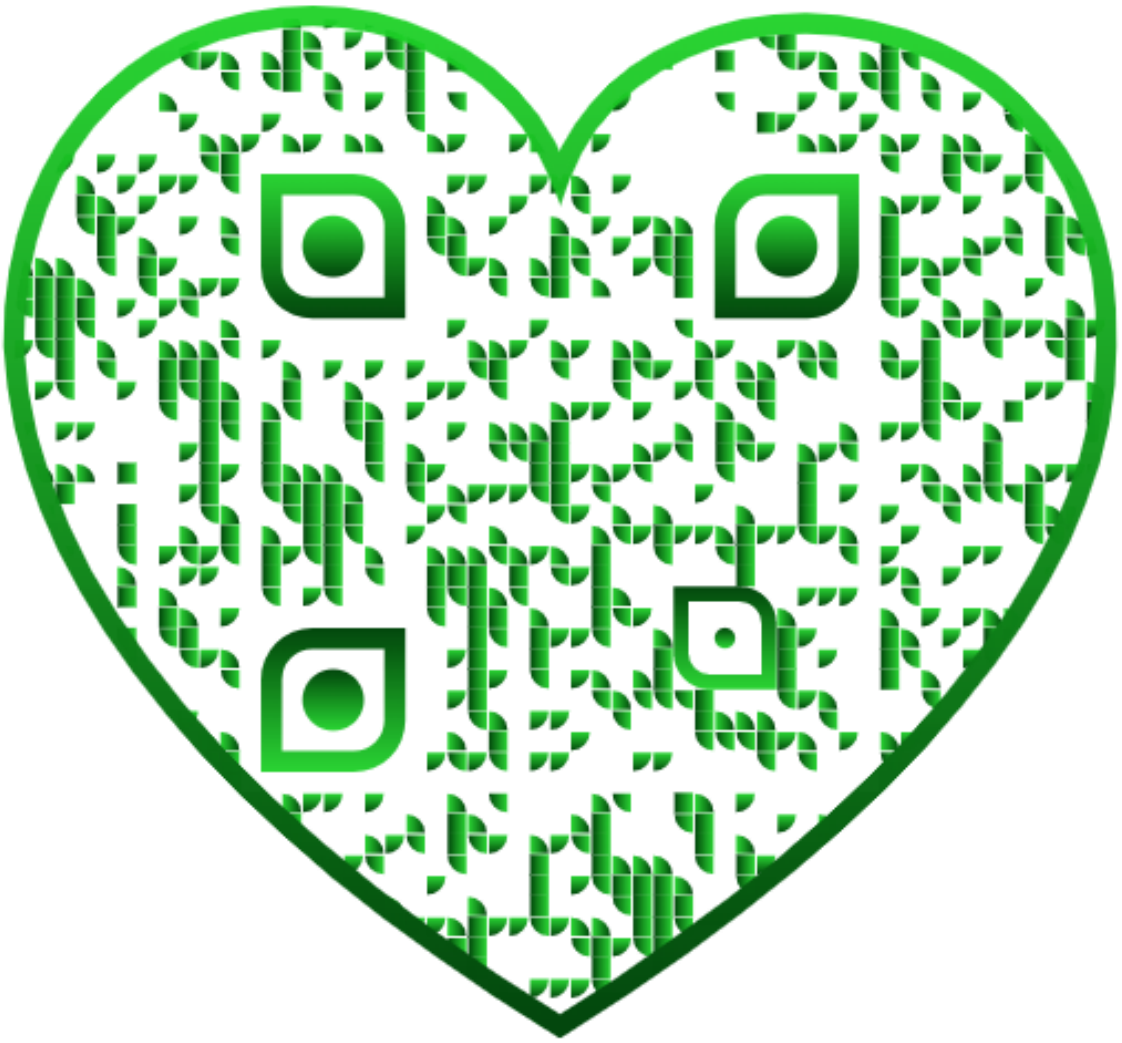

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WE'VE GOT YOUR NUMBER, PAL

04 LADIES AND GENTLEMEN, SLEEPING WITH THE VEIL!

HELLO, READERS. Welcome to this week's issue, where we celebrate the enduring genius of Green Day's American Idiot, which turns 10 years old this month. That starts on p22. But before that, on p16, we count down the 50 Greatest Albums Of The '00s. What a rush…

But it's not all nostalgia. This issue is jam-packed with loads of the new rock music that's rocking our world right now. Like Marmozets, who get the big feature treatment on p40, and Lonely The Brave, whose big euphoric rock wowed us at their album launch in London the other week. You can read all about that on p50. Two pages later, we've also got the first review of our Gerard's stunning debut solo album.

Coming up in the next few weeks, we'll be showing you what happened when BVB invaded Kerrang!. Clue, it involved a massive snow tiger. Enjoy!

James
Editor

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COVER PHOTO: PAUL HARRIES

THIS ISSUE WAS CREATED WITH HELP FROM...

A tearful goodbye to our amazing Deputy Art Director, Alex Shellim (we are now an Arsenal-free zone). Good luck to fellow designer Laura Richardson ahead of her big wedding to Dan! Nick Ruskell's heavy metal trip to Norway. This Is A (Phone) Call from a Foo Fighter and some secret gigs with a few Foo Fighters. A fun chat with Pete Wentz at his hotel in London. The awesome new Fall Out Boy song. Black Veil Brides invading our office, getting acquainted with our pet tiger and playing us their new album!

NEWS

EVERYTHING THAT ROCKS!

CLASH

WHAT HAPPENS WHEN SLEEPING WITH SIRENS AND PIERCE THE VEIL GO HEAD-TO-HEAD? KELLIN QUINN AND VIC FUENTES DUKE IT OUT BEFORE THEIR WORLD TOUR HITS THE UK…

We knew it was coming. When Pierce The Veil and Sleeping With Sirens unveiled their U.S. dates and billed it as the first leg of a world tour, we knew it was a just matter of time before we got shows of our very own. Did that make it any less exciting when the March/April 2015 dates were finally revealed? Hell. No. We caught up with the frontmen of both bands to get the scoop on the next step of their world domination…

HI, GUYS! DO YOU THINK THAT THE UK'S READY FOR THIS TOUR?

VIC: "No! This will be bigger than anything we've ever done on your shores before! We used to just be supporting and bring hardly anything, but now we can really bring a lot of, er, memorable things that people will go home and tell their friends about. We're doing this tour because everyone wanted it to happen. Us, our fans, everyone!"

KELLIN: "Actually, Sleeping With Sirens just started the conversations about what we're going to do with production. My mind has been solely focused on finishing our record. But now we definitely have lots of ideas running through our heads about how to convey our new material live."

SO, ARE BOTH BANDS GOING TO BE PLAYING A BIT OF NEW MATERIAL LIVE?

VIC: "Yeah, absolutely. By the time we get over there, PTV will have new songs out. It'll be cool to be able to show you guys the new material. We've kept the tradition of writing songs that people will want to sing along to! They're going to be really exciting live, like the last record [2012's Collide With The Sky]."

KELLIN: "For us, working on our new album brings an excitement with being able to play fresh songs live. We actually filmed a video for the song Kick Me in London at The Underworld. The show that night was the first time we'd played the song live, but all the kids from the video shoot earlier in the day knew it, so they were singing and screaming along like it had been out for weeks! It was a nice feeling and got me excited for releasing new songs."

VIC, HOW IS IT TOURING WITH KELLIN?

VIC: "It's always cool, because we get to play King For A Day – the song we wrote together! It's rare that we get to do that, so when we do it's a special show for both of us… and the fans! We played it when we toured together in South America and that was in some of the most sketchy, ghetto places in the world! It was pretty crazy, if I'm being honest!"

HOW GHETTO ARE WE TALKING HERE?

VIC: "Well, we were playing on stages that had holes in them and were breaking. We played in places where they told you not to leave any of your stuff lying around because it could get stolen, and stayed in super-shady hotels. It was cool experiencing it together – even if we did all have bodyguards to stop bad things happening to us!"

THAT DOES SOUND SKETCHY! DID YOU HAVE FUN TIMES BACKSTAGE?

VIC: "Oh yeah, of course! When we were on Warped together, me and Kellin would just drag each other off the bus to go and walk and have a drink. It's nice when friends always make the effort to hang. It'll be really fun this time, because the new guitar player Sleeping With Sirens

OF THE TITANS!

have added to the band, Nick [Martin], is actually my cousin! So, that'll be fun to travel the world with a little more family."

SO, KELLIN, HOW'S TOURING WITH VIC?
KELLIN: "Well, the backstage [area] is a show in itself! Guaranteed fun times. Anyone who knows Vic personally agrees that he's one of the kindest and most genuine dudes ever. Being around him is always a complete positive! The whole band are all just totally real people."

WHAT ARE YOU BOTH LOOKING FORWARD TO MOST ABOUT COMING BACK TO THE UK?
VIC: "We've made a ton of friends over there because we've been travelling so much. It'll be a little more like home this next time. I'd also say you guys do breakfast better than anyone in the world, and I'm a pretty big breakfast guy. You guys are next-level."
KELLIN: "For me, it's just about being surrounded by amazing, down-to-earth people – it completely sets a good vibe for a tour. Everyone's grateful and respectful. It makes the shows that much more enjoyable."

ANY CLUES TO THE SPECIAL GUESTS YOU'RE BRINGING OVER HERE?
VIC: "I'll give you a clue! It's getting booked at the moment, but I know one band that you guys are going to love. The clue is that they're a U.S. band and are really going to add a lot to the tour… so get excited."

WE'RE EXCITED! KELLIN, HOW ARE YOU GONNA TOP THIS TOUR NEXT TIME?
KELLIN: "I can't even begin to think that far yet! One step at a time, I always say. Leave the future to the fortune-tellers!"

"EVERYONE WANTED THIS TO HAPPEN!"
Vic Fuentes

VERY WISE. VIC, WHAT DO YOU DO TO KEEP UP YOUR STAMINA ON A LONG WORLD TOUR LIKE THIS?
VIC: "Nando's. Beer. Jameson. (*Laughs*) I actually think we're our least healthy when we stop playing shows, because the running around and performing in general keeps us fit. I like to walk around the cities we play, too, and ride a skateboard around…"

SOUNDS GOOD. MAYBE YOU COULD TRY WRESTLING. WHO WOULD WIN IN A FIGHT: YOU OR KELLIN?
VIC: "There are Photoshopped pics of me and Kellin making out… if we wrestled, it'd give people a chance to airbrush our clothes off! I decline the match and let Kellin take the win."
KELLIN: "So, I win, I guess! I'll give Vic a Stone Cold Stunner right now!"

PIERCE THE VEIL AND SLEEPING WITH SIRENS TOUR IN 2015 – SEE THE GIG GUIDE

DEADLY DUOS!

SLEEPING WITH SIRENS WITH PIERCE THE VEIL IS A HELL OF A LINE-UP. HERE ARE SOME MORE CO-HEADLINERS WE WANT TO SEE HIT THE UK!

FALL OUT BOY AND PARAMORE
Has there been a bigger co-headline tour in recent years? We're saying no. These two monoliths headed out on the Monumentour earlier this year. Could it be headed to the UK next year? We can only hope.

ARCHITECTS AND LETLIVE.
Two of the most exciting live bands in the world on one stage, night after night. We got a taste of this tour at Reading when Jason jumped onstage with Architects for Follow The Water, but we'd kill to see this on our shores for real.

BRING ME THE HORIZON AND OF MICE & MEN
Austin and Oli bro'd down hard on The American Dream Tour. Oh, and they brought letlive., Northlane and Issues along for the party, too. We're not jealous. Not one bit. Honest.

WORDS: HANNAH EWENS

Life of AGONY

You send in your dilemmas, *the stars* dish out advice

This week, Sam McTrusty, Twin Atlantic

Dear Sam,

I'm in a band and we've just booked our first tour. My girlfriend's upset that I'm going away. How can I make it up to her? This is what I've always wanted to do.
Matthew, Manchester

Sam says: "I had a similar situation, and I've lost two or three girlfriends to the same issue. There comes a time when you have to live for yourself because, ultimately, being happy is important. It sounds so selfish, but if she loves you, she'll understand. When you're famous, she'll be glad!"

Dear Sam,

Me and my friend fancy the same person at college. The trouble is, he's asked me out but I don't want to risk my friendship. What should I do?
Claire, Bristol

Sam says: "Tell your friend about it. That's what I'd do. If you're friends, it's something you could probably talk out. But if your friend is going to be hurt by it, it's probably not worth it. Like all those famous songs say, boyfriends and girlfriends come and go, but friends last forever."

Dear Sam,

My friend is always borrowing money and takes ages to pay me back. How can I say no to him without being accused of being a rubbish mate?
Kelly, Stevenage

Sam says: "I've been the friend *and* the lender here, so I know about both situations! Just say you'll be happy to loan them the money when they pay you back for the last time you lent them some! You can't be a pushover in life. People often mistake kindness for weakness sometimes. Good luck, Kelly!"

"I've lost girlfriends because I've gone on tour!"

COMING SOON!
- Frank Turner!
- Nergal!
- Justin Hawkins!

Send in your dilemmas to Feedback@kerrang.com!

WORDS: SIMON YOUNG

"WE WANT TO BLOW UP BLOODSTOCK!"

WITHIN TEMPTATION RETURN TO BLOODSTOCK AFTER A 10-YEAR ABSENCE… AND THEY WANT TO BURN IT DOWN!

The last time Within Temptation graced a stage at Bloodstock, the festival was still a part-indoor event. But now the band are back, headlining the Main Stage at its outdoor venue. Oh, and they want to burn it down! Whoa, wait! What? You heard right. The band are set to storm the stage on the Saturday night at 2015's event – and they've brought Swedish metallers Opeth along to help out.

"It's been a decade since we last played there," explains Within Temptation frontwoman Sharon den Adel. "It was one of the very first shows we did in England. Bloodstock's grown so much in that time!"

As well as marking the Dutch symphonic metallers' return to the Derbyshire festival, their set is due to be the band's only UK show next year – making their performance, in Sharon's own words, a real celebration.

"We're going to do whatever we're allowed to get away with!" the frontwoman laughs. "We want to blow everything up and set everything on fire – you know us!"

The festival will also see the return of Opeth, as special guests playing before Within Temptation on the Saturday.

"Opeth's singer, Mikael [Åkerfeldt], is a very joyful person to be around," tells Sharon. "He's always full of jokes and really fills up the room with laughter – he has a great sense of humour and, of course, they play amazing shows."

Speaking about Opeth's return, frontman Mikael added, "We love Bloodstock, it's a great festival! Too bad it's, like… a year or so away! I can't wait that long!"

Us neither, Mikael. See you there!

BLOODSTOCK TAKES PLACE AUGUST 6 – 9, 2015. SEE BLOODSTOCK.UK.COM FOR INFO

"THIS IS A REAL CELEBRATION!"
Sharon den Adel

INTERVIEW: DAN SLESSOR

"Okay, who stole the ice lollies from our chest freezer?"

THE WEEK THE FOOS TOOK OVER

INTIMATE SHOWS, A RUN OF WEMBLEY DATES AND… OBAMA?! FOO FIGHTERS STRIKE BACK!

Last week saw the Foo Fighters return to the UK… and what a return – holy shit! Or should that be The Holy Shits?

Under their alter ego, the Foos crammed themselves into Brighton's Concorde 2 for the sweatiest gig of all time, blasted the fresh paintwork off London's House Of Vans and totalled the Islington Assembly Hall. Not content with all that *and* playing the Olympic Park, Dave Grohl also called the smaller shows a "chance to see [fans'] faces before we play *that* week at Wembley Stadium". That's a potential *week* of Foos Wembley shows in 2015!

And, just as exciting as that, new album Sonic Highways' November 10 release is looming ever closer. Yet still all we know about the record is what we've seen in a star-studded, three-and-a-half-minute trailer for the accompanying HBO documentary series (hello, Obama, Dolly Parton, Pharrell and loads of others).

So, in the midst of their week that rocked the UK, we hung out with Foos guitarist Chris Shiflett to talk about the new album, billed by Dave Grohl himself as "a love letter to the history of American music" and the coast-to-coast journey they took to make it…

HI, CHRIS! HOW DID THE CONCEPT OF RECORDING IN EIGHT DIFFERENT CITIES START?
"Dave [Grohl] had that idea; what evolved was how many cities. We were even planning Europe, South America – we wound up sticking to the States."

DID YOU GET TO KNOW ANY OF THE PLACES YOU VISITED?
"Yeah, we explored the cities, made friends and figured out where the good restaurants and coffee places were. It was great!"

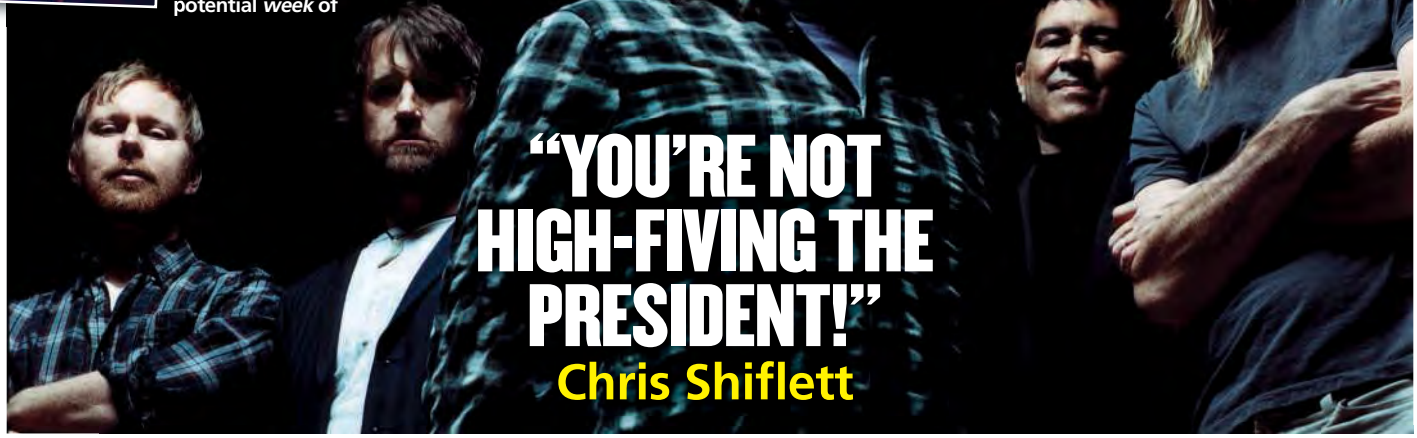
WAS RECORDING THE TRACKS ON LOCATION A LOT OF PRESSURE, THEN?
"It never felt like that. Dave would write the lyrics the day before, based on his time in the city and the interviews that he did."

THE TRAILER FOR THE ALBUM'S HBO DOC IS AMAZING – DID YOU ALL MEET OBAMA?
"Only Dave met Obama; we didn't go this time. It was in a secure location – you're not high-fiving the president (*laughs*)!"

SO, HAVE YOU SEEN ANY OF THE HBO EPISODES YET?
"Yeah. the HBO show is turning out really fascinating. Being on the show will make it so even people like my mum's friends will know the Foos!"

YOU'RE STILL BREAKING NEW GROUND ON ALBUM EIGHT…
"Yep. Every time we put out an album I think to myself, 'How are we going to top that?' Maybe next time we'll record in a city all over the world."

FOR THE FULL FOOS LIVE REVIEW, SEE NEXT WEEK'S KERRANG!



"YOU'RE NOT HIGH-FIVING THE PRESIDENT!"
Chris Shiflett

WORDS: GEORGE GARNER LIVE PHOTO: RHODRI S. JONES

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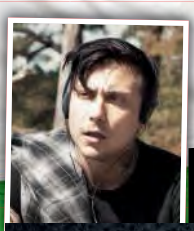

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FRESH BLOOD

ROCK'S BREAKING BANDS BY JENNYFER J. WALKER

ROB LYNCH

HANDS IN THE AIR FOR THE ROCKSTAR WITH AN ACOUSTIC GUITAR

IS IT A BIRD? IS IT A PLANE...?!

Neither, folks! That crowd-surfing demon is solo singer-songwriter Rob Lynch! You can see him wielding his six-string while riding atop his adoring fans with all the grace of a walrus in a vat of treacle... "I only got my first guitar on my 18th birthday, so I've come quite a long way since learning a few chords in my bedroom," admits Rob, as he clambers off the sweaty shoulders. Head to Kerrang.com and download My Friends & I to see exactly how far he's come.

ISN'T 18 LATE TO GET YOUR FIRST GUITAR?

Perhaps. But being a late starter didn't stop the boy from Stamford, Lincolnshire, from hitting the stage at the earliest possible opportunity. "A guy in a local band decided to put me on at a gig in a crappy nightclub about a year after I started playing," says Rob. "I was shitting myself! Mostly because it was the club I actually got kicked out of on my 18th..." Apparently, nightclub bouncers aren't such big fans of crowd surfing as we are at K!...

SO, WHAT MADE ROB TAKE THE STEP FROM NIGHTCLUB ENTERTAINER TO FULL-TIME MUSICIAN, THEN?

"I went to Leeds University and was playing a few gigs here and there, but never toured," recalls Rob of the moments between eating Pot Noodles in halls of residence. "When I was coming to the end of studying, my dad got really ill and died five months later. I finished uni without a clue of what to do, and just thought, 'I'm going to tour – I've got to give it a go.' My dad dying made me realise you only get one shot at life and you have to do what you want."

> **"I'VE COME A LONG WAY FROM MY BEDROOM!"**

YES YOU DO. SO, PRESUMABLY THERE ARE ADVANTAGES TO GOING IT SOLO?

Well you can get to your gigs on public transport, which Rob does regularly. "It proves cheaper to get trains to the gigs with my guitar in my hand," says Rob. But he did travel by the luxury of a tour bus on his recent trip to the U.S. Warped Tour, playing alongside We Are The In Crowd, Issues and Falling In Reverse. "Warped was an amazing thing to be able to do," he says. "At some of the shows I'd see people singing along and I couldn't believe my eyes!"

SO, HOW DOES ROB KEEP HIMSELF BUSY ON LONG JOURNEYS BETWEEN SHOWS?

We're glad you asked! Check out #standinginthewayoflove for a selection of pictures of Rob photobombing couples snogging! "That's all just a bit of fun," he laughs. "The crucial thing for me is to make honest music that can connect with people, and finding positives in the darker parts of life." Amen to that, brother, and keep on surfin'.

WHAT YOU NEED TO KNOW!

FOR FANS OF: Front Porch Step, Dave Hause, Frank Turner.
HEAR: All These Nights In Bars Will Somehow Save My Soul, out September 22 via Xtra Mile.
CHECK OUT: His video for Whiskey.
MORE INFO: Facebook.com/roblynchmusic
DON'T MISS: Rob and more killer new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K! Radio, and Kerrang! TV's #freshbloodfridays on Sky 368, Virgin 342 and Freesat 524.

HEAR HIM NOW ON KERRANG.COM

WORDS: TOMAS DOYLE PHOTO: IAN COLLINS

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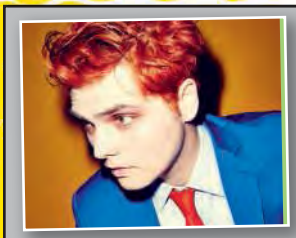
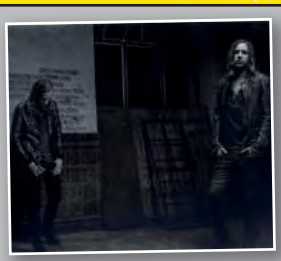
THE OFFICIAL KERRANG! ROCK CHART

WHAT ARE THE BIGGEST SONGS IN ROCK THIS WEEK?

ROOM TO BREATHE
YOU ME AT SIX
Last week's chart-toppers Mallory Knox have not just given You Me At Six room to breathe, they've given them their bloody top spot. They're nice boys like that, you see.



NO SHOWS
GERARD WAY
We hope the title of this song from the ex-My Chemical Romance frontman isn't indicative of his future touring plans. 'Cause we'd reeeally like to see him play some shows!



THROUGH THE LOOKING GLASS
SLEEPWAVE
It's an Alice In Wonderland-inspired track from Spencer Chamberlain here! We look forward to follow-up banger Eat Me Drink Me.

BORN YOUNG AND FREE
MARMOZETS
It's a new entry from Becca Macintyre and co! Guys, we'd just like to point out that everybody is born young. So, you kinda need to change the title of this song. Just sayin'.

No.	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	7	1	YOU ME AT SIX	Room To Breathe	BMG
2	8	1	MALLORY KNOX	Ghost In The Mirror	SONY
3	5	3	LINKIN PARK	Final Masquerade	WARNER BROS.
4	8	1	TWIN ATLANTIC	Brothers And Sisters	RED BULL RECORDS
5	3	3	LOWER THAN ATLANTIS	English Kids In America	EASY LIFE/SONG RED
6	2	6	YOUNG GUNS	I Want Out	VIRGIN EMI
7	9	6	A DAY TO REMEMBER	End Of Me	ABTR RECORDS
8	1	8	GERARD WAY	No Shows	REPRISE
9	17	2	ROYAL BLOOD	Come On Over	WARNER
10	9	3	LONELY THE BRAVE	Backroads	HASSLE
11	3	10	AMERICAN HI-FI	Golden State	RUDE
12	5	8	NECK DEEP	Losing Teeth	HOPELESS
13	1	13	SLEEPWAVE	Through The Looking Glass	EPITAPH
14	13	1	LOWER THAN ATLANTIS	Here We Go	EASY LIFE/SONG RED
15	2	15	BEARTOOTH	The Lines	RED BULL RECORDS
16	1	16	MARMOZETS	Born Young And Free	ROADRUNNER
17	5	10	WE CAME AS ROMANS	Never Let Me Go	NUCLEAR BLAST
18	6	6	KING 810	Fat Around The Heart	ROADRUNNER
19	19	3	DEAF HAVANA	22	BMG
20	9	4	THEORY OF A DEADMAN	Drown	ROADRUNNER

SEE/HEAR THE OFFICIAL KERRANG! ROCK CHART!

The Official Kerrang! Rock Chart is made up of airplay across Kerrang! Radio, Kerrang! TV and specialist rock stations. The show airs every Thursday at 5pm and every Saturday at 6pm. Tune in and listen up!

KERRANG! TV

KERRANG! RADIO

CHART ATTACK!

IN 5... 4... 3... 2... 1...

READERS' CHART

BY JOSH PRENTICE, HIGH WYCOMBE

1 **ROYAL BLOOD, OUT OF THE BLACK**
"I can't get enough of their self-titled debut. How can just a bassist and a drummer make so much noise?"

2 **MUSE, PLUG IN BABY**
"I recently listened to this record for the first time in ages, and I'd forgotten how stunning it is. It contains one of the best guitar riffs of all time."

3 **YOUNG GUNS, I WANT OUT**
"I was so excited when I heard they'd released this. It's classic Young Guns, and I can't wait for more new songs. They're from my hometown!"

4 **LONELY THE BRAVE, BACKROADS**
"I just listened to their new album for the first time – I'm definitely going to have to go out and buy it."

5 **BLINK-182, DAMMIT**
"What a way to end their Reading set, and the festival itself. This is blink at their brilliant best."

ROCKSTAR CHART

BY LAURA JANE GRACE, AGAINST ME!

1 **ISOBEL CAMPBELL & MARK LANEGAN, REVOLVER**
"I usually put it on repeat as I'm going to bed at night and fall asleep to it."

2 **OLD 97'S, BROADWAY**
"This is a good, upbeat tune, perfect for getting ready for a show."

3 **PSYCHIC TV, JUST LIKE ARCADIA**
"Psychic TV features Genesis P-Orridge who was also in Throbbing Gristle. Her and her partner ended up getting plastic surgery to look like each other."

4 **THE DRIVE BY TRUCKERS, WORKING THIS JOB (THIS FUCKING JOB)**
"This is for those days when you feel like, 'Yeah, this is a grind!' It's a damn catchy song, too."

5 **THE MOUNTAIN GOATS, AMY AKA SPENT GLADIATOR 1**
"John Darnielle, who's the singer in The Mountain Goats, is one of my favourite songwriters of all time!"

WORDS: TOMAS DOYLE

RANDOM CHART

THIS WEEK: SONGS ABOUT DRIVING AND STUFF!

1 **PARAMORE, FAST IN MY CAR**
By 'fast', you'd better not mean over 70mph, Hayley!

2 **FOUR YEAR STRONG, JUST DRIVE**
What the breakdown-purveyors shout at their driver when they've just robbed a Primark.

3 **PIERCE THE VEIL, I'M LOW ON GAS AND YOU NEED A JACKET**
A song about Vic Fuentes' worst road trip ever. Or something.

4 **REAL FRIENDS, LATE NIGHTS IN MY CAR**
You'd feel a lot better if you spent late nights in your bed and not the car, Real Friends.

5 **LETLIVE., THE PRIEST AND USED CARS**
Because priests don't earn much and they've got bills to pay (and a Netflix subscription).

A LIVE NATION AND TRIPLE G PRESENTATION IN ASSOCIATION WITH THE AGENCY GROUP

BLACK VEIL BRIDES

PLUS SPECIAL GUESTS

ASKING ALEXANDRIA · FEARLESS VAMPIRE KILLERS · Drama Club

2014

FRIDAY 03 OCTOBER
CARDIFF UNIVERSITY

SATURDAY 04 OCTOBER
LONDON O2 ACADEMY BRIXTON

SUNDAY 05 OCTOBER
SOUTHAMPTON O2 GUILDHALL

TUESDAY 07 OCTOBER
BIRMINGHAM O2 ACADEMY

WEDNESDAY 08 OCTOBER
NOTTINGHAM ROCK CITY

THURSDAY 09 OCTOBER
NORWICH UEA

SATURDAY 11 OCTOBER
EXETER GT HALL

SUNDAY 12 OCTOBER
MANCHESTER O2 APOLLO

MONDAY 13 OCTOBER
NEWCASTLE O2 ACADEMY

WEDNESDAY 15 OCTOBER
DUBLIN OLYMPIA

THURSDAY 16 OCTOBER
GLASGOW BARROWLAND

FRIDAY 17 OCTOBER
LEEDS O2 ACADEMY

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DragonForce

UK 2014
this time it's personal!

PLUS SPECIAL GUESTS

NERVOSA

*EXCEPT THESE DATES (CONJURING FATE IN BELFAST AND DUBLIN)

SEPTEMBER 2014
WED 17 EDINBURGH LIQUID ROOM
THU 18 ABERDEEN LEMON TREE
FRI 19 GLASGOW KING TS SOLD OUT
SAT 20 BELFAST LIMELIGHT 2*
SUN 21 DUBLIN WHELAN'S*
TUE 23 CARLISLE BRICKYARD
WED 24 MIDDLESBROUGH EMPIRE
THU 25 MANCHESTER DEAF INSTITUTE SOLD OUT
FRI 26 STOKE SUGARMILL
SAT 27 BIRMINGHAM T SOLD OUT E
TUE 30 BRIGHTON THE HAUNT

OCTOBER 2014
WED 01 SOUTHAMPTON SOLD OUT RS
THU 02 PLYMOUTH THE HUB
FRI 03 BRIDGEND SOLD OUT S
SAT 04 BRISTOL THE SOLD OUT KLA
TUE 07 LEEDS BRUDENELL
WED 08 NOTTINGHAM RESCUE ROOMS
THU 09 COLCHESTER ART SOLD OUT NTRE
FRI 10 NORWICH WATERFRONT
SAT 11 LONDON SOLD OUT HALL

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KING 810

PLUS GUESTS
Hang The Bastard · ASTROID BOYS

TUESDAY 23 SEPTEMBER 2014
BRISTOL THEKLA

WEDNESDAY 24 SEPTEMBER 2014
GLASGOW CLASSIC GRAND

THURSDAY 25 SEPTEMBER 2014
BIRMINGHAM O2 ACADEMY2

FRIDAY 26 SEPTEMBER 2014
LONDON O2 ACADEMY ISLINGTON

SATURDAY 27 SEPTEMBER 2014
MANCHESTER ACADEMY 3

LIVENATION.CO.UK / TICKETMASTER.CO.UK

APPEARING AS PART OF DOWNLOAD FESTIVAL FREEZES OVER

NEW ALBUM 'MEMOIRS OF A MURDERER' OUT NOW

A LIVE NATION PRESENTATION IN ASSOCIATION WITH THE AGENCY GROUP AND 5B ARTIST MANAGEMENT

FEEDBACK

HOME OF THE WORLD'S FIRST ROCKER GECKO

LETTER OF THE WEEK

ROCK AGAINST DEPRESSION

HI KERRANG!, I've loved seeing the Rock Against Depression campaign get bigger and bigger over the last couple of weeks, and, in particular, the comments from Beartooth's Caleb Shomo in last week's issue [K!1534]. I've suffered from depression for a couple of years now, and hearing one of my favourite artists speaking of his own problems in such an upfront and direct way made me realise that mental illness is nothing to be ashamed of! I often feel alone and like nobody understands me, but hearing Caleb's encouraging tale has made realise I can do anything I set my mind to. I'm not as musically gifted as Caleb, but have started to channel my emotions into song lyrics, and I've found this really helps: maybe one day I'll even share them!

LIZZIE, NEWCASTLE UPON TYNE

We're glad you're enjoying the campaign, Lizzie! We've had more letters of positive feedback than we can open – but Caleb's story is particularly inspiring. Not only has his music helped keep him positive during troubled times, but it's actually created one of our fave albums of the year. We look forward to hearing your album one day!

WIN! 5 ALBUMS OF YOUR CHOICE!

LIZZIE, YOUR LETTER HAS WON YOU FIVE ALBUMS OF YOUR CHOICE REVIEWED IN THIS WEEK'S ISSUE! EMAIL YOUR CHOICES TO FEEDBACK@KERRANG.COM!

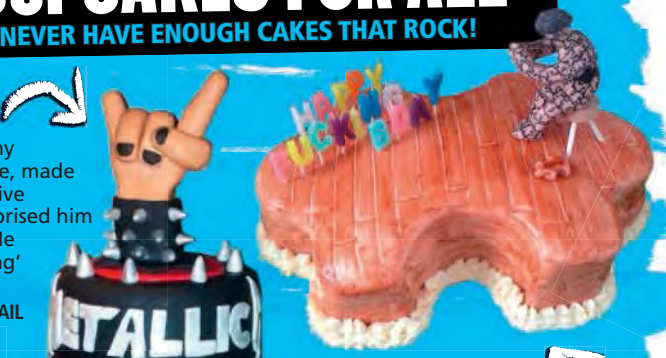
...AND CUPCAKES FOR ALL

BECAUSE YOU CAN NEVER HAVE ENOUGH CAKES THAT ROCK!

ENTER OUR MOUTH

HEY KERRANG!, this is my boyfriend's amazing cake, made by my mum. He's a massive Metallica fan, so we surprised him with it on his birthday. He was 'Riding The Lightning' with excitement, ha ha!

MEL, VIA EMAIL



THE CAKE-TIN

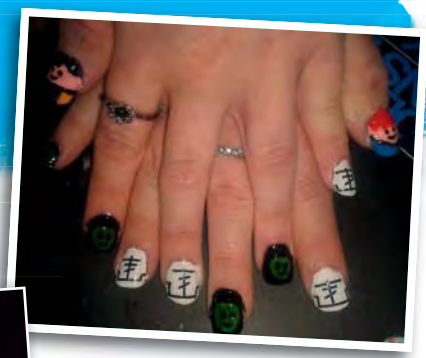
HI KERRANG!, my mum made me this awesome Biffy Clyro Puzzle-inspired birthday cake. I was completely blown away with it. I also loved my candles – it was like Simon Neil was saying 'Happy F***ing Birthday' to me himself – ha.

APRIL, VIA EMAIL

ONE OF THOSE CAKEY GIRLS

HEY KERRANG!, it was my 18th birthday at the end of last month, and my wonderful mother made me a yummy Paramore cake because she knows how much I love them! I also got the bars symbol tattooed on my wrist a few days before. Hope you like it \m/.

EMILY, BILLINGHAM



LOST IN ZACK'S EYES

Hi K!, I met Zack Merrick, and he was the sweetest person! He doesn't get enough credit because he's so quiet – his talent needs to be recognised more!

CHLOE, VIA EMAIL

Hi, Chloe! We think Zack's awesome at not only music, but also working out. He's the last member of ATL we'd challenge to an arm wrestle.

I'M NOT OKAY (I POLISH)

HI K!, in celebration of Gerard and Frank's solo albums, I decided to decorate my nails for them.

SASHAA, VIA EMAIL

Sashaa, do you do home visits? News/Online Ed John Longbottom wants you to do his next. He'll pay…

tweets of the week

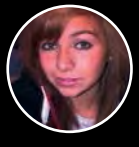
Because rockstars are obsessed with Twitter, too...

@aledsavedlatin
Aled Phillips, Kids In Glass Houses
"The air is thin atop this mountain of work."

@StevenJBattelle
Steven Battelle, LostAlone
"Just been reading the history of @McDonalds and found out you can get a Bachelor Of Hamburgerology at the Hamburger University"

@jonoBLITZ
Jono Yates, Blitz Kids
"All high-profile trials should be judged via Twitter poll. 'RT for guilty. Fav for not guilty.'"

reader tweet



@livvie_sixer
Captain Swine
"Waiting to go into the hospital, reading @KerrangMagazine and an old lady keeps looking at the pop-punk picnic pages, you go Glen Coco!"

THE GALLERY

GERARD WAAAAAY GOOD

HEY KERRANG!, my name is Mariana and I'm from Brazil. I did some fan art of Gerard Way!

MARIANA, CALABRO

SECOND & SHADING

HI KERRANG!, here's my sketch of Alan Ashby. I adore Of Mice & Men, but Alan definitely has to be my favourite member!

HELEN, ESSEX

Win! A LEE MALIA SIGNATURE GUITAR

FANCY YOURSELF as the six-stringer for Bring Me The Horizon? Then we can make that dream a reality (sort of) because we're giving away an Epiphone Lee Malia Signature Les Paul Custom guitar, worth £599! We can't promise that your hair will blow in the wind like Lee Malia's does while you widdle away on this classy little number, but you can definitely recreate some of Bring Me's classic tracks, and we bet you they'll sound just lovely (skills depending). To be in with a chance of winning this sweeeeet prize, just visit Winit.kerrang.com, and cross your fingers, toes, ankles, legs, arms… etc.. For the full story on Lee's signature guitar and a full update on what the Sheffield metallers are up to at the moment, come back next week!

HEAVY METAL PET OF THE WEEK!

HEY K!, my leopard gecko, Koko, loves reading Kerrang!, and he can't wait for Pierce The Veil's new album!

LOIS, VIA EMAIL

Koko and us both, Lois! And forget King For A Day – we'd like to be a gecko for a day. Especially if it means sitting around listening to Pierce The Veil.

IS THIS YOU?

WIN! ANY ALBUM REVIEWED THIS WEEK!

FRANK TURNER, BARNSLEY OLD NO7. 28.08.14

IS THIS you praying for Mr Turner to play your favourite song at his small spontaneous pub gig? Well then, you've won any album reviewed this week! To claim your album (please state your preference), send your name, address, a recent pic of yourself, and the gig ticket (both will be returned) to the address at the top of this page!

PHOTO: IAN COLLINS

ROCK RUCK!

WHERE YOU AND A ROCK-STAR DUKE IT OUT OVER THE WEEK'S BURNING Q…

DO BANDS HYPE ANNOUNCEMENTS UP TOO MUCH?

PETE WENTZ, FALL OUT BOY

"Formerly with our band, you had to take the golden egg to the wizard under the bridge to figure out all the stuff that was going on. But then the marketing became more important than the art, and when we came back we decided we were going to do *anti*-marketing and everything in secret! It gets to the point where it's like, 'Is the song *ever* gonna happen?' You can do that stuff if your art is authentic and cool, but when it becomes more important to make sure you have 2,200 Instagram followers before you can release the colour of the next T-shirt, it's very silly and it's just a lot of white noise."

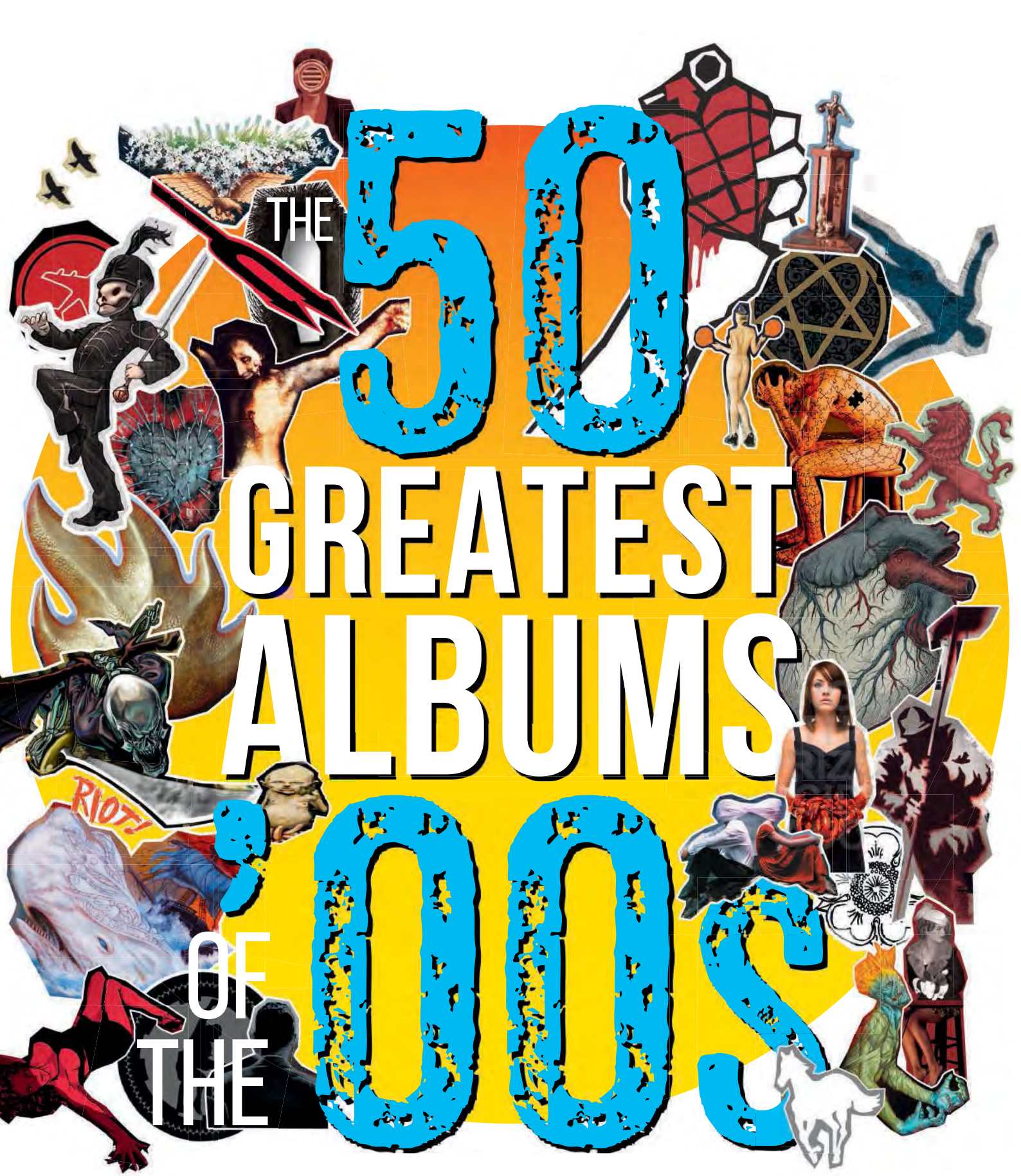
RACHAEL SMITH, K! READER

"These days, a band needs to be a brand to survive: products have advertisements whereas bands need to self-promote over social media. Hyping announcements, à la Foo Fighters, is necessary to maintain fans in this age of retweets, hashtags and status updates. The longevity of bands depends on these often-frustrating comments, so we might as well make the best of it!"

KERRANG! SAYS: We don't mind a little hyping up of announcements, but bands doing announcements to announce announcements? Behave yourselves!

GOT AN OPINION? EMAIL US AT FEEDBACK@KERRANG.COM

PETE WENTZ INTERVIEW: JENNYFER J. WALKER

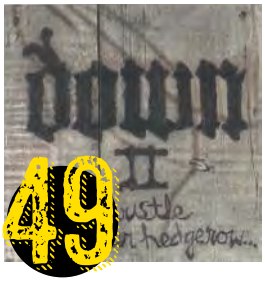


AS A CERTAIN DECADE-DEFINING GREEN DAY ALBUM REACHES THE AGE OF 10, WE FELT IT WAS TIME TO COUNT DOWN THE ALBUMS THAT SHAPED A GENERATION. BUT WILL DEFTONES CHART HIGHER THAN PARAMORE? WILL SLIPKNOT BEAT FALL OUT BOY? WILL TOOL MAKE THE TOP 10? *HMM*. THE RULES WERE SIMPLE: A BAND COULD ONLY FEATURE ONCE (SORRY METALLICA, NO ROOM FOR ST. ANGER). DISAGREE? LET US KNOW AT FEEDBACK@KERRANG.COM!

WORDS: SAM COARE, TOMAS DOYLE, HANNAH EWENS, GEORGE GARNER, ELEANOR GOODMAN, NICK RUSKELL, DAN SLESSOR, PAUL TRAVERS, JENNYFER J. WALKER

OPETH
DAMNATION

MIKAEL ÅKERFELDT (*VOCALS*): "To do an acoustic record was ballsy, but it opened doors. When we went in to record, we didn't even have any material. We just recorded what I wrote the night before!"



DOWN II: A BUSTLE IN YOUR HEDGEROW

Down started life as a supergroup anonymously hawking around a demo of stoned-out Sabbathine riffing. By the time II arrived, it was a different doobie of fish. Released at a time when nu-metal ruled, it was a refreshingly organic and bold new chapter for Philip H. Anselmo.

ASCENDANCY

"We want to be bigger than Metallica." Matt Heafy was a cocky bugger in 2005. Yet while Ascendancy might not have made them bigger than The Four Horsemen, it *was* a bit like hearing The Black Album for the first time, and Matt was the first proper metal star in years to tread a similar path to a young James Hetfield.

ABSOLUTION

Some bands believe that less is more. Muse have always believed that an explosion of orgiastic excess is more, and on Absolution they perfected their grandiose, operatic and utterly overblown take on rock, metal and pop. It was spectacular, it was ridiculous and soon enough sat atop the UK album charts.

COMMON DREADS

In 2009, Britain was not a happy place. Recession, knife crime, political corruption and a bleak future had us all worried about exactly where we were headed. But where Gallows hit back with the violent Grey Britain, Shikari's second album is an inspiring call to unity. One that goes *wub-wub-wub.*

WORLDS APART

Rock's most fearlessly inventive band released their crowning 5K-rated glory in 2005, combining punk bile with piano ballads, violin solos and drum lines that required two men to play live. It's as nonsensical as it is tremendous.

CASUALLY DRESSED & DEEP IN CONVERSATION

This debut album came with a lorry-load of expectation. FFAF graced the cover of Kerrang! before it'd even been released, but when it did hit, it was a damn near perfect mixture of aggression, emotion and top-notch post-hardcore songwriting. They've spent a lifetime trying to match it.

LOVE METAL

Hate's a popular emotion for metal lyricists, but love never gets much of a look-in. Enter Ville Valo. Part poet, part Jim Morrison, and mostly Black Sabbath fanboy, Love Metal saw the HIM singer's amorous, dark lyrics and 100-Marlboro-a-day husk proving that songs about love don't have to suck the big one.

THE POISON

It's always darkest before the dawn. Matt Tuck was about to jack in music before Bullet's wheels got moving. Fortunately, this one final roll of the dice set him up as the biggest new thing in British metal and had Axl Rose inviting him on tour. Don't give up, kids.

TAKE OFF YOUR COLOURS

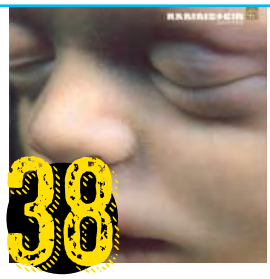
You Me At Six might cringe at this album from their emo-fringed pop-punk days, but for five college kids from Surrey it was quite something. It debuted in the UK charts at Number 25 (thanks to *huuuuge* tracks such as Gossip and Save It For The Bedroom) and saw us filing Josh and co in the box marked 'ones to watch'.

CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER

There's a fine line between genius and idiocy, and with this album – which sold 1m copies in the U.S. in its first week alone – Limp Bizkit quite possibly snorted it. Everything from the title to the ridiculous catchiness of smash-hit single Rollin' (Air Raid Vehicle) was more fun than watching a troupe of dancing badgers on ice.

30 SECONDS TO MARS
THIS IS WAR

JARED LETO (*VOCALS*): "This Is War almost never saw the light of day. We were in a fight with our label, and had personal and creative battles, too. We poured all our anger, doubt and fear into the album. In some ways, This Is War saved us."



MUTTER

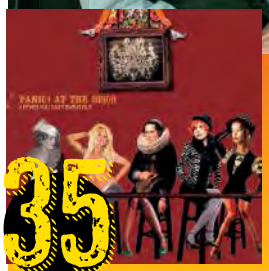
Whether it's the song rebutting those who accused them of far-right leanings (Links 2-3-4), the one with the video featuring a sadistic Snow White (Sonne), or the title track's vengeful Frankenstein-alike child, Mutter is the ultimate showcase of Rammstein's sinister creativity and machine-like riffery.

CONVERGE
JANE DOE

JACOB BANNON (*VOCALS*): "Interestingly, Jane Doe was really disliked by most people when it came out! And that's fine with me. It was never meant for everybody; we've always just been true to what we are."

THE END OF HEARTACHE

Killswitch Engage fans might have been in a panic when original vocalist Jesse Leach left in 2002, but the arrival of Howard Jones on The End Of Heartache allowed the band to create a defining moment in metalcore. The muscular melodicism here has been oft imitated but rarely, if ever, bettered.



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IDEAS ABOVE OUR STATION

For a while in the early '00s, the UK was the centre of the post-hardcore universe. We had the likes of Funeral For A Friend, Hell Is For Heroes and Hundred Reasons, whose debut stormed into the Top 10. And, as anyone who saw them play it in full at Sonisphere could testify, it's stood the test of time, too.

33

THE '59 SOUND

If you like punk rock, Bruce Springsteen or songs about cars, The Gaslight Anthem are the band for you. And if you happen to like all three, The '59 Sound is just about perfect. The band's second album saw frontman Brian Fallon's tales of Americana catapult them from relative nobodies all the way to the Kerrang! cover.

32

GREY BRITAIN

It's grim up North. And down South, and East, and West. '*The Union Jack has bled away / It's black and white, and it's fucking grey*', declared Gallows on an album that was unremittingly bleak in tone yet vibrant, vital and passionate in its delivery. A masterpiece of seething anger.

35

~~PANIC! AT THE DISCO~~

A FEVER YOU CAN'T SWEAT OUT

BRENDON URIE (*VOCALS*): "This album gave me the opportunity to pretty much live out my dream! I've always wanted to play music and perform to crowds of people, and it's pretty amazing that A Fever… has taken me so far that I still get to do that, even 10 years later. That first album really opened the door for us to be the band that we are today. It gave us everything. Recording the album, though, was crazy. I'd never worked on an album before; I'd never even been to a studio. The studio was on the other side of the country; it was our first extended time away from home and we were working 16- to 18-hour days. We had no money, so we had to pool together and each chip in $20 for some kid from a local middle school to come and play trumpet. I couldn't believe it came out sounding so good, let alone the success it had. We expected to tour in a van for the next 10 years and just play little bars and wherever else we could. Then when the album started to pick up and gain popularity, it just felt really bizarre. Looking back on it, it's still pretty surreal."

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~~THE DARKNESS~~

PERMISSION TO LAND

JUSTIN HAWKINS (*VOCALS/GUITAR*): "When I listen to Permission… now, it sounds so different to everything of that time – and everything that came out in all the time since then (*laughs*)! I always thought it sounded a bit tedious when people said we were a bit '80s or a bit '70s, because I thought we had a lot of influences from a lot of different decades. I think it's a really unique record. I love the way you can hear that the performances are on the edge, and by that I mean they're almost unacceptably clumsy in places. I think that's a fun thing to listen to. It was just a moment in time when I think everybody needed something, and we only do that thing, and maybe it was what it was that people needed right then. It was lucky, really – I suppose it could have happened at any time ever, it just happened to be then."

30

BLACK ICE

Christ, nobody expected *this*. The loudest noise on Black Ice is the sound of boundaries being smashed as AC/DC reinvented music with a tech-prog journey through sound… okay, we're shitting you. It sounds like every other AC/DC album. But Black Ice reminded the world's bands that, actually, next to AC/DC, you are second best.

29

WITH TEETH

It took Trent Reznor six years to follow up 1999's The Fragile, and when he did, the result was 5K-classic With Teeth. As well as taking pop shots at George Bush on The Hand That Feeds, it featured some of Trent's most haunting work to date, such as Right Where It Belongs (V2). Just like that, The Master Of Hurt was back.

28

AUDIOSLAVE

The real surprise, of course, was that it lived up to the hype. Here we had three-quarters of Rage Against The Machine uniting with Soundgarden's Chris Cornell – and they somehow delivered on our wildest dreams. Propelled by the Zeppelin-esque lead single Cochise, this SUPERgroup created the great classic rock record of the '00s.

27

~~FOO FIGHTERS~~

IN YOUR HONOR

CHRIS SHIFLETT (*GUITAR*): "In Your Honor was a turning point for the band, because it was the first time we'd ever done an extended amount of mellower music. That experience changed us. It was a real moment of growth."

26

CITY OF EVIL

By the time A7X released City Of Evil in 2005, they were virtually unrecognisable from the unpolished metalcore crew that had emerged at the turn of the decade. If it wasn't for the shinier hard rock sound Avenged introduced here, chances are this year's Download would have been a headliner down.

25

ALL TIME LOW
NOTHING PERSONAL

ALEX GASKARTH (*VOCALS/GUITAR*): "Nothing Personal was a big stepping stone for us. It was us growing beyond the small-town pop-punk band we had been up until that point. But, y'know, at the time I really don't know if it seemed 'special'. I don't think we were sitting there going, like, 'Man, we're onto something!' We knew we had written some great songs, but that record really came together in pieces. I think people connected with it, though, because it was the right sentiment at the right time. We were writing about things that our fans were able to relate to. Yet it's not an album that took itself too seriously. It had its serious moments – songs such as Weightless and Therapy and a couple of others spoke to people on a slightly deeper level – but it was also *fun*. It has a nice balance of songs that people really connected with, but was just a good time overall."

24

AS THE PALACES BURN

With Pantera having split, at one point in the '00s, there was a vacancy for a band whose heaviness and hugeness were directly proportional. With a similar no-fucks-given attitude and heavier-than-thou sound, LOG handed in their CV here. Then reached over the desk and insisted on getting the job. You're hired!

23

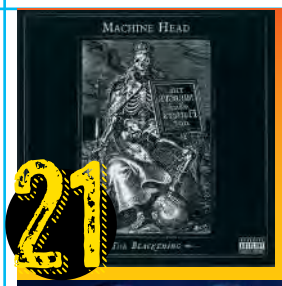
THE GREEN ALBUM

Having spent half a decade recovering from their commercially disastrous second album, Pinkerton, the pressure was on for Rivers Cuomo's gang with album three. But hell, did they make their comeback look easy with Green. Out went the fuzz and demons; in came the melodies. *Melodies everywhere.*

22

LOUDER NOW

Kerrang!'s Best Album Of 2006? Fact: it wasn't The Black Parade. Nope, the accolade went to Taking Back Sunday, who took their 'emo' tag and set it on fire. Songs like What's It Feel Like To Be A Ghost? and MakeDamnSure were not only more mature, they were pure, piss'n'vinegar classic rock'n'roll.



21

MACHINE HEAD
THE BLACKENING

ROBB FLYNN (*VOCALS/GUITAR*): "Creating The Blackening was like walking through a pitch-black room looking for the door knob. And when you finally find the door knob, you open the door and find that you're in another pitch-black room. But if you do that for long enough, even in the dark you're able to go, 'I know how to get through this.'

"The first batch of songs we wrote were the four shortest songs on the record. But then we wrote Halo, Wolves and Clenching The Fists Of Dissent [all of which clock in at over nine minutes long]. We did cut them down to five or so minutes, but it was like taking the loops out of a rollercoaster. Realising that we had to have faith in what we were doing, and to have that faith vindicated by the album's reception, was amazing."

20

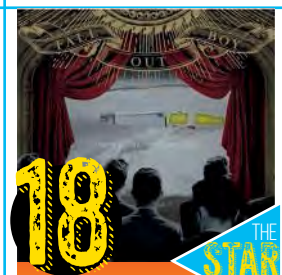
BLACK GIVES WAY TO BLUE

Possibly the most emotional record of the decade, grunge legends Alice In Chains' 2009 return was their first album in 14 years, and the first since the death of frontman Layne Staley. With new recruit William DuVall, they confronted Layne's death head-on. The loss. The grief. The recovery. The memory. It remains an overpowering listen.

19

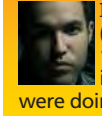
BLEED AMERICAN

With three fantastic records already under their belt, Jimmy Eat World finally took their Midwest emo to the masses at the turn of the millennium. From the pensive twangs of the title track, to the boot-in-the-ribs chorus of The Middle and dusky closer My Sundown, JEW captured the gamut of human emotion with breathtaking lucidity.



18

FALL OUT BOY
FROM UNDER THE CORK TREE



PETE WENTZ (*BASS/VOCALS*): "We had no idea what we were doing at the time – we were kids! Making it was like unprotected sex on a one-night stand, having the kid, and then the kid just *happened* to turn out to be really awesome (*laughs*)."

17

DEATH MAGNETIC

Making St. Anger almost killed Metallica. But, from that dark time, with a new bassist, lived-in sobriety and reinforced friendships, 'Tallica were able to finally get on with the business of heavy metal. And on Death Magnetic, they remembered how to write riffs. And songs. And record drums that don't sound like a bin being upended.

16

SUICIDE SEASON

They're still a band who divide opinion, but this was the first step in BMTH's evolution from deathcore sluggers with fancy haircuts into a truly unique metal force. The raw power was still there, but on Suicide Season they started to force it into actual *songs*, and experiment with a more dynamic sonic approach.

15

BRAVE NEW WORLD

Bruce Dickinson *back in Iron Maiden* after the best part of a decade out of the gang?! Now we're talking (sorry, Blaze Bayley). And this wasn't just good news for those wanting to hear Maiden's classics with their proper singer, or for Dani Filth, who had put £200 on at 100-1 at the bookies about this reunion happening. Nope, it was good news for everyone when Iron Maiden kicked off a new millennium with their best album since 1988's Seventh Son Of A Seventh Son. Maiden were back and, with an extraordinary grounding with songs like The Wicker Man and Ghost Of The Navigator, they were back for the long haul.

14

TAKE OFF YOUR PANTS AND JACKET

If Enema Of The State made blink-182 a household name, then it was its even more amusingly titled follow-up that secured their status as one of the biggest bands in the world. The trio's unmatchable ability with a smart chorus and a rapid-fire drum beat is lacquered all over an album that, frankly, barely has a dud note on it. In The Rock Show, First Date and Stay Together For The Kids, it features some of the best songs the band have ever penned, the latter of which neatly laid the foundations for a more 'serious' phase in their career. Without question one of the most definitive pop-punk records ever.

13

SONGS FOR THE DEAF

From the second the filthy, scuzz-encrusted riff of opener You Think I Ain't Worth A Dollar, But I Feel Like A Millionaire kicks in, QOTSA's intention on Songs For The Deaf becomes plainly clear: blood, guts and rock'n'fucking roll. A barn-storming hour of swaggering bass licks and Josh Homme's signature drawl, SFTD takes all the best aspects of desert rock and delivers them with unswerving focus and middle-finger attitude. An album of extraordinary consistency, Dave Grohl's pummelling appearance behind the drum kit is just another reason to love an album that remains Queens' finest.

12

RELATIONSHIP OF COMMAND

Lauded by fans and critics alike, Relationship Of Command represents the crowning achievement of one of the most incendiary, vital and important post-hardcore bands of the century. All scattershot rhythms, squalling guitars and stream-of-consciousness lyrics, At The Drive-In glued together a record that feels as though it could rip itself apart at any moment. Check out Cedric Bixler-Zavala's orgasmic scream on the breakdown of Cosmonaut or the battering climax of One Armed Scissor for a taste of the passion this album has in spades. The band broke up shortly after ROC's release, but to this day it stands as a glorious monument to their legacy.

11

HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)

Before two teenagers walked into their school in Columbine, Colorado, on April 20, 1999, and began indiscriminately shooting, Marilyn Manson was already the American moral guardians' public enemy number one. Yet when reports emerged that the shooting's perpetrators were fans of his music, Manson became a genuine target for the do-gooders, media and government. In turn, Manson stepped out of the spotlight, readying himself to come back the following year with a statement on everything that was wrong with America. And with Holy Wood, he had a scathing, real, and dignified defence of himself.

10

TOXICITY

The question was: 'who?' *Who* was going to carry Rage Against The Machine's insurrectionary torch after they disbanded in 2000? The answer came when System Of A Down released Toxicity in 2001. Taking the mutagenic metal soup of their 1998 debut and boiling it into a magma broth, they delivered the most bizarre album to ever infiltrate the mainstream. Yes, people like to focus on the infectious hit singles Chop Suey! and Toxicity, but the *real* genius was that there was method and meaning to the madness. SOAD made songs addressing everything from America's penal system to the locking antlers of science and religion on the way to scoring a U.S. Number One.

09

RIOT!

The tendency these days, of course, is to view Paramore's rapid ascent from pop-punk underdogs to Reading & Leeds co-headliners as being written in the stars. In reality, things could have been very different for Paramore had they followed up 2005's All We Know Is Falling with a dud. Instead, the 11 tracks comprising their second album were an undeniable explosion of energy. Gigantic hit single Misery Business might have helped get the world's attention, but it was the likes of crushcrushcrush and That's What You Get that kept all eyes firmly glued to the band with the flame-haired singer. Riot! wasn't one huge hit surrounded by filler. Riot! – all of it – was spectacular.

08

~~LINKIN PARK~~

HYBRID THEORY

CHESTER BENNINGTON (*VOCALS*): "Hybrid Theory was a record that changed a lot of things. I remember [when recording the album in LA], I was sleeping in my car while I was paying the mortgage on a brand new house in Arizona and going, 'What am I fucking doing?' I had to listen to my inner voice saying, 'Do this, this is it!' We knew something special was happening and it wasn't up to anybody else to make that happen. We simply kept doing what we wanted to do, and then suddenly we'd made the record and it became this huge thing. For a heavy rock record to be one of the biggest debuts of all time is insane, and it was all because we made the music we wanted to hear. We were just taking pieces from all these different areas, so it was really cool that people responded to it in such a positive way."

THE STAR SPEAKS!

07

LATERALUS

And the award for the most cerebrally shell-shocking record of the decade goes to: Lateralus! It had migraine-inducing multitiered artwork. It had prog-metal riffs with more time changes than a fleet of commercial airliners. It had metaphysical themes. It had a disturbing interview with a man talking about being abducted by aliens. Hell, it even had a lead single with catchy lyrics like, '*Cold silence has a tendency to atrophy any sense of compassion*'. Who else but Tool would dare to squeeze all of that into 79 minutes? No-one. And who else could do that after a five-year break and still shoot to Number One in America, selling two million records!? No-one.

THE STAR SPEAKS!

06

~~MASTODON~~

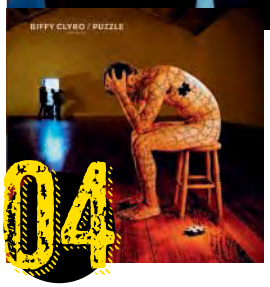
LEVIATHAN

BRANN DAILOR (*DRUMS/VOCALS*): "Leviathan was the album that changed everything for us, but it wasn't like we were thinking that when we were writing it. As far as we were concerned, we were just writing another album. I definitely felt very excited about it, though. With the Moby Dick concept, I felt I had something special that everyone in the band would dig. The record came together pretty quickly in our rehearsal space, and then we went on tour with Clutch for two months and played all the songs live, so, by the time we headed into the studio, we had them down. I remember right after we finished it, sitting in a parking lot of a grocery store in Seattle and listening to it front to back, and with every song thinking, 'This is a *great* song.' It was a very good feeling."

05

WHITE PONY

1997's Around The Fur had already made Deftones one of the most inventive and plain *cool* bands on Earth. But they were restless. Tired of being lumped in with the recycled angst of the nu-metal scene they accidentally inspired, they retreated to a Hollywood mansion to make a defiant album that would forever end the comparisons. And they succeeded. A dark, drug-fuelled haze of a record, White Pony plays out like a David Lynch film told between two polar impulses: the desire to sound both heavier (Feiticeira) and softer (Teenager) than ever. White Pony wasn't just an evolution – it was a revolution, killing nu-metal from the inside.



04

PUZZLE

Mad as it might be to think of now, given their festival-headlining status, Biffy Clyro were not a very big band when they released their fourth album, Puzzle. However, as the trio toned down the frenetic time-signature changes that characterised their earliest work, what they were left with was an album of crystalline beauty and arrow-straight honesty. Of course, the experimentation and vivid instrumentation that had long made the band such an intriguing prospect was still on show, but grief-laden songs such as the tear-inducing Folding Stars, inspired by the passing of frontman Simon Neil's mother, and the caustic, groove-laden Who's Got A Match? demonstrated a purity of songwriting that no band in the UK could match at the time. An album of redoubtable quality from back to front, which kick-started Biffy's rise to being one of the most important bands of modern times.

03

IOWA

Wanna score a UK Number One? Here's whatcha do. First make a unexpectedly phenomenal debut record. Tour it 'til you and your bandmates are ready to strangle each other. Immediately go into the studio again, exhausted, with a producer whose back is fractured. Record your DJ in the throes of grief over a deceased relative and open your next album with it. Record a song called People = Shit, put a goat on the cover, and give interviews where you talk about the end of the world, and how you're ready for people to stick guns in your face. Iowa is the sound of nine people who couldn't have hated themselves more, screaming at one another and a fucked-up world. It's uneasy listening, and possibly the nastiest Number One ever. But perhaps, in a world as horrible as this one, that's as much of a comfort as it is repulsive.

THE STAR SPEAKS!

02

~~MY CHEMICAL ROMANCE~~

THE BLACK PARADE

FRANK IERO (*GUITAR*): "I haven't listened to The Black Parade in a long time, but thinking back on what we did to make it, it was nothing that was simply 'put out'. It was difficult to make, and sometimes I hear people talking about records they made that had an impact, and they'll say they didn't really know they were doing anything great. I feel like, when making that record, I had this feeling that we were doing something great. It wasn't a comforting feeling – it was scary, and I remember being frightened of what we were doing, and what that would entail, and how it would change things. I remember being concerned with what our lives would be like after it. It's one thing to make something in a room with your friends, but it's another to have to recreate that for a couple of years to bigger and bigger crowds. Deep down I really felt like we were not going to go to the next level, but we were going to jump *over* it and reach a higher level than I'd be comfortable with. Maybe people were just looking for something new – for someone to turn that shit up to 11. Someone who didn't really care about making mistakes or taking chances. I think that applying that was what made a difference."

NOW TURN OVER TO SEE WHO'S **NO. 1**...

01

GREEN DAY

AMERICAN IDIOT

the idiots strike back

AND SO WE GIVE YOU YOUR NUMBER ONE ALBUM OF THE '00S. BUT AMERICAN IDIOT DIDN'T JUST DEFINE A DECADE, IT SAVED A PUNK ROCK INSTITUTION. THROUGH THE EYES OF ITS KEY PLAYERS, IAN WINWOOD FINDS OUT HOW…

meet the cast

INTRODUCING AMERICAN IDIOT'S STARRING MEMBERS

BILLIE JOE ARMSTRONG
Vocalist, guitarist and songwriter in chief

Good idea, guys – things are going to get entertaining round here… (*From left*) Tré Cool, Billie Joe Armstrong and Mike Dirnt

In a conference room at Warner Bros. Records in Burbank, California, Rob Cavallo takes to his feet. Seated around him are 20 music executives whose job it is to move and shake songs and albums into hit records. It was to this audience that the then-A&R man and Green Day producer cleared his throat and made his point.

"I remember that I stood up and I said, 'Okay, this record is going to sell one million copies in the first week and 10 million records by the time we're done,'" he recalls. "I said, 'It's a punk rock album, it's the voice of the people. It's blue collar, it's true punk rock; it's real feelings coming from the underbelly, that come from the working class. And we're talking about the issues that are happening to kids *right now*.'"

It was a point that needed making. Ten years and three albums after Billie Joe Armstrong, Mike Dirnt and Tré Cool's major-label debut, Dookie, the perception regarding Green Day was that the trio's best days, and best work, lay scattered behind them. Rob himself admits that 2000's Warning album had "underperformed" at the box office. At this point in the band's career, the danger was that, in the eyes of their record label, the punk powerhouse were no longer a priority act. If this rot had been allowed to set in, then Green Day's future amounted to nothing more than managing their decline.

But Rob Cavallo knew differently. He knew this because he had not only heard the album that would come to be known by *18 million* people as American Idiot, but had produced it himself. Such is the fluency and brilliance of Green Day's seventh studio album that today it seems as if its success was preordained, when it was anything but. It was the sound of a band whose courage was informed by the fact that, in 2004, they had less to lose than at any point since their days on the tiny independent Lookout! Records label.

As American Idiot is this week presented with a cake upon which are placed 10 candles, Kerrang! has gathered together every key player in the album's gestation and release to recall this most brilliant of creations…

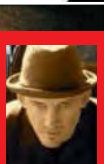
In terms of the political climate, 2004 was a turbulent period. The United States and Great Britain were embroiled in a profoundly unpopular 'war' in Iraq, and the U.S. President, George W. Bush – described by NOFX as being The Idiot Son Of An Asshole – was topping the bill as an object of dismay, contempt and mockery. But unlike the Vietnam era of the early 1970s, this dismal state of affairs was not addressed by the mainstream rock community. American Idiot would change all that.

BILLIE JOE ARMSTRONG: "These [were] not good times to be an American. Patriotism is not a big thing for me; it's not something that I spend a lot of time thinking about. But the things that [were] happening, that have happened over the last few years, [were] just not good. Obviously there's the war in Iraq – a war that was based on lies – but there [were] also the things that [were] going on in the United States as well… We [had] a president whose only purpose [was] to make himself and his friends richer –

MIKE DIRNT
Bass guitarist. Lead vocals on Nobody Likes You

TRÉ COOL
Drummer. Lead vocals on Rock And Roll Girlfriend

ROB CAVALLO
Warner Bros. Records chairman and Green Day producer



JASON FREESE
Musician and producer. Live saxophone and keys on American Idiot world tour

SAM BAYER
Esteemed director who crafted the videos to each of American Idiot's singles

CHRIS BILHEIMER
Visual artist who created American Idiot's iconic album sleeve

To his mates' disappointment, Tré grabbed the last ticket to see Godzilla in 3D

people who are already rich – an idiot who didn't even win the election he stood for. And this greed [was] at the expense of regular working people."

ROB CAVALLO: "[At the beginning of the project] Billie Joe said to me, 'Just come up to Oakland. Just come up to Oakland and maybe you can help; you should just be here.' At this point they had some songs, but not the whole thing, and he was like, 'Well, just come up and be with us while we're doing the writing.' So, I started going up Monday through Thursday night. I would go from Burbank to San Francisco, and then to Oakland, and I did that for about four and a half months."

With 12 of the 13 songs that comprise American Idiot recorded in demo form in the winter of 2003, the band decamped to Los Angeles in order to make their seventh studio album, the work on which was completed in June 2004. The 57-minute-and-16-second collection was recorded and mixed in Hollywood at Ocean Way Recording, Capitol Studios and SIR Studios. With the band flying home to the Bay Area each weekend, American Idiot took four months to record and cost $600,000. Things did not begin well…

ROB: "Oh my. On the first day of recording at Ocean Way B [studio], we almost started a fire. We were actually down the hall having lunch, and, unbeknownst to us, there was a power outage that was causing flames to shoot out [of a fuse box]. The studio at that point was almost 60 years old, and was built pretty much entirely of wood. And there are sparks shooting out everywhere. Actually, we have all this somewhere on tape; you can hear us running down the hallway going, 'Fire! Fire!' I thought, 'Well, this album's either going to be really big or really awful, 'cause we started with an actual fire!'"

JASON FREESE: "What made [American Idiot] so exciting was that the band had made the decision to say, 'Look, let's just do this all the fucking way. We don't have everything to lose right now. We're not selling out stadiums, so let's just go for it, have fun and kick ass. Whatever happens, happens. We're not on top of the world. We're not The Rolling Stones… I think that's why Billie Joe went out and wrote [two] nine-minute songs [Jesus Of Suburbia and Homecoming]. No-one else had the balls to do that. And I think part of the reason he did it was because he didn't have as much to lose as [a band such as the] Stones did. He was like, 'I'm gonna go do this because I think it's the right thing to do. And I hope people think that it's the right thing, too.' And guess what? They did."

BILLIE JOE: "The whole point of making new music is to push ourselves – to try and do something that we'd never imagine ourselves doing. It's not always easy doing things this way, but really, for me, that's the only way of doing things. Otherwise we're just making the same album that we did last time, and that's not something that I want[ed] to do."

"You have to have balls. You have to drive yourself a little crazy"

BILLIE JOE ARMSTRONG

MIKE DIRNT: "We pushed ourselves so hard on [American Idiot], you know? On a song like Jesus Of Suburbia, we were doing something that we'd never attempted before. We had great individual sections but we needed to get them to fit together, and sometimes it was a case of writing almost anything to see if it would work. It was quite gruelling."

BILLIE JOE: "But you have to hit it head-on and have the balls to do it. That takes a lot of patience. You have to drive yourself a little crazy."

MIKE: "We would actually set ourselves exercises, just to test ourselves. Like, each of us would write a song that would last 30 seconds or something; just a little piece. That kind of thing was new for us, and it really opened up the possibilities of what we might be able to achieve on this album."

ROB: "It's one of the great pleasures of life to

Billie Joe takes on Australia under the watchful eye of, um, Billie Joe

Stare at this Magic Eye long enough and Green Day will start playing. Honest…

be able to go into the studio with a band like Green Day. They're so talented, and they're so directed in terms of knowing what they want. Tré would pick exactly the right cymbals for each song. He knew the tone and the timbre of each cymbal, and how, if he hit a crash [cymbal], that would work for each particular song – and even specific parts of songs. I remember him saying that he wanted to rent hammer bells that were, like, nine feet tall. So, we rented those from an orchestra and had him stand on a platform so he could play them… plus, we had great songs."

BILLIE JOE: "I was a little surprised when we wrote American Idiot that more people weren't saying the same thing [that we were]. It seemed the government were fulfilling the prophecy we'd written. Things got lamer and lamer, and it seemed the record was making more sense every day."

TRÉ COOL: "George Bush might as well have been selling it out of the back of the presidential limo."

BILLIE JOE: "[George Bush was] a crap president… probably the worst in the history of American politics."

Despite this, only two of American Idiot's tracks are explicitly political. Elsewhere, the social commentary is blended with a personal touch – a fact reflected in Chris Bilheimer's album artwork and Sam Bayer's videos filmed to accompany the album's singles.

CHRIS BILHEIMER: "I worked up a whole bunch of designs based on [Billie Joe's idea for the album cover], and I did probably 40 different versions. I didn't hear anything back for quite a long time… I won't lie, I became really worried about it, because it just didn't feel as if it were clicking, as if it was flowing. Then I got a call from Billie Joe, and he said, 'Hey, have you ever heard of a graphic designer called Saul Bass?' Now, Saul Bass just happens to be my favourite graphic designer of all time. And Billie Joe said, 'Hey, yeah, I really like his work.' Now, this call probably came in at nine o'clock at night, and so I drove back to my office and did the drawing [that adorns the cover of American Idiot], and he called back and said, 'We're done. That's it. You got it.' And it probably took 20 or 30 minutes.' An hour after that phone call, we had an album cover."

SAM BAYER: "If you remember what was happening in the '90s, at least in America, it was the age of Britney Spears, Backstreet Boys, a lot of rap videos – and it seemed that rock'n'roll was kind of dead. Videos didn't seem that important anymore. And I don't know how it happened. I got contacted about doing a video for Green Day, and I think the first thing that I realised when I heard [the song] American Idiot is what a departure it was. I've done a lot of videos [with different bands], and that unholy partnership between me and Green Day is the most perfect working relationship I've ever had."

Rob Cavallo's prediction made in Burbank proved to be wrong. American Idiot debuted in the U.S. at Number One, but sold only 267,000 copies in its first week. But if this was some way short of his claim that the album would shift a million units

"American Idiot is going to be *this* big!"

american idiot: THE MOVIE?

WILL AI EVER MAKE THE MOVE TO HOLLYWOOD?

Having conquered the charts and stormed Broadway, the final piece of the American Idiot jigsaw would surely be its march on Hollywood. And the rumour that Green Day's finest hour will be coming to a cinema near you at some point is one that refuses to rest. In 2011, it was reported that Tom Hanks' production company, Playtone, had optioned the rights to adapt the magnum opus into silver-screen gold. And following Billie Joe Armstrong's 50-show stint in the role of St. Jimmy in the album's Broadway stage adaptation, whispers also persist that he's set to reprise the role on celluloid.

Billie Joe himself, though, denies this claim, saying that when it comes to film parts, he prefers to leave "the acting" to the pros". But while the frontman is reluctant to appear in front of the camera, the band have made it plain that should the film materialise, it would be a project in which they would invest their fullest creative muscle.

So, while the screen may be blank for now, don't count on it remaining this way forever…

Billie Joe: grabbing rock in 2004 by the trousers

My, didn't we look young… Green Day return to K!

in just seven days – "I kind of said that to shock [my colleagues] into action," he admits – over time, sales easily smashed through the 10 million barrier. In the UK, the single Boulevard Of Broken Dreams occupied a spot in the Top 40 for *three months*. Despite being awarded 'just' KKKK by this magazine – with the song Are We The Waiting singled out as being boring, and reminiscent of Andrew Lloyd Webber – less than a year after its release, Green Day's profile is of a size sufficient to fill Giants Stadium in East Rutherford, New Jersey, as well as two nights at the National Bowl in Milton Keynes (to a combined audience of 110,000 people). By this point, a group who once toured America in a converted mobile library driven by Tré Cool's dad were now officially The Biggest Band In The World.

BILLIE JOE: "If I didn't think we belonged [in huge venues], we wouldn't be there. When I was a little kid doing air guitar to my favourite records, I never thought I'd be doing it with an actual guitar in front of 60,000 people."
MIKE: "There isn't an audience in the world that Billie Joe can't command."
BILLIE JOE: "I like the fact that people use the word *that* when talking about our live show. I like how people describe our live show by asking the question, 'How is anyone going to follow *that*?'"

JASON: "The whole thing was an amazing ride that not many people in the world get to go on. The shows just got bigger and bigger… We'd go from arenas that were not sold out, to arenas that were sold out. And in the end we were playing stadiums that were at first not sold out, but then which did sell out every night. And that happened in such a short time. Taking that ride was just amazing. And the thing about Green Day – and I've been in the band for more than 10 years now – the great thing about that band is we'll put on the exact same show whether there's 20 people in the audience or 20,000. Billie Joe will give out the same amount of energy in a small club as he will at Milton Keynes [National Bowl]. He doesn't care. And I think that that's why people love them so much."
SAM BAYER: "Billie Joe became a heart-throb on American Idiot. I shot them at Milton Keynes; I did [the] Bullet In A Bible [live DVD and album set], which is essentially American Idiot played live. During those [two] shows I saw girls swooning. And Billie Joe really did become a genuine heart-throb on that record. But the whole band really grew up during that period. They all looked amazing. All of their personalities really developed. Tré was this strange combination of the Joker from Batman and some kind of punk. Then you had Mike, who had this almost kind of rockabilly look. And the personalities of the band really came to the fore. And then there was Billie Joe, who really became this poet heart-throb."

Come on, Mike, you've done this a few times you know…

"I never thought I'd ever be playing in front of 60,000 people"

BILLIE JOE ARMSTRONG

Billie Joe makes a frantic dive for that old copy of Kerrang!

The tour in support of American Idiot, and the album's cycle as a whole, concluded with the release of live album Bullet In A Bible and a pair of shows in Australia in the final months of 2005. By this point, the record had become a monolith equal in stature to releases such as AC/DC's Back In Black and Metallica's 'Black Album'. A decade down the line, American Idiot still sounds as if it were recorded this very morning. Asked today to reflect on their own roles in the creation of a masterpiece, each interviewee agrees that the opalescent glow emanating from the album is yet to dip below the horizon.

CHRIS: "It was just such an exciting time. I remember being in Los Angeles and New York and taking pictures of [the album's artwork] displayed on billboards. I've been fortunate enough to have been involved in successful albums before, but nothing quite like that."
JASON: "Man, they were exciting times. Green Day were at this point where they were going to try and do something extremely daring. And it was either gonna sink or it was totally gonna sail. I remember the first time I heard some of the demos at Capitol Records – which was the first time that I'd met the band, actually… I heard American Idiot and Jesus Of Suburbia. And just hearing those two songs I remember going, 'Man, this is just so good!'"
ROB: "Some of the things that we did at the demo stage actually ended up on the record. The piano at the end of the Jesus Of Suburbia… that little bit is just one of my fondest memories from being in a studio, that I got to play piano on that song. That was just Billie Joe and me hanging out, and just for a moment I got to be one of the guys [in the band]. It was truly an honour."
BILLIE: "The funny thing is that there was a certain amount of fear about doing it. Naturally because this is the legacy that you're building and it's what people will remember you for. [But] you know what? I don't get sick of listening to it."

Green Day come to Milton Keynes for Bullet In A Bible

As 18 million people unite to wish American Idiot a Happy Birthday, they do so in recognition of what is unequivocally the finest rock album of the '00s. But despite its age, it still looks newborn; what's more, it continues to grow. The album is as evergreen as ever it was – it is a set that could feasibly be revisited by its creators in concert for 30 years to come – and its cinematic and narrative scope is such that its shape-shifting form, already translated to the stage, could effortlessly ease itself onto the cinema screen. But even if not a note of its 13 songs are ever played again, American Idiot will remain nothing less than a masterpiece.

american idiot: THE VIDEOS!

SAM BAYER RECALLS THE INFLUENCES AND IDEAS BEHIND HIS ICONIC VIDEOS

AMERICAN IDIOT

Sam recalls… "I wanted to make a statement with this video, which, to me, is an anthem anyway. And in a way it's kind of silly, because it really is a green video! I can tell you that the giant American flag was based on [the 1970 film] Patton. The explosion of green goo was kind of like The Shining. So, you know, there were all kinds of things in there that were filmic. But it was a very simple video; it really rests on the band's performance. The group is really powerful, so you can do a really simple video and the band will still shine."

WAKE ME UP WHEN SEPTEMBER ENDS

Sam recalls… "I wanted to bring my big guns out for this one. The Iraq War was on everyone's mind, and so I wanted to bring that element into it, even though it's not the message of the song itself. But the video doesn't choose sides. I've had people watch it and say that it's an antiwar statement, and it is an antiwar statement; but it's also about lost love. Let's just say it was the [Michael Jackson video epic] Thriller for the beginning of the 21st Century, and we went as big as we could possibly go. I'm very proud of it."

BOULEVARD OF BROKEN DREAMS

Sam recalls… "For this one, I had a vision in my head of this American landscape, but doing it very obviously fake… but I also scratched the film, which in conventional terms is supposed to ruin everything. I developed the film negative and slashed it with razor blades and burnt cigarettes onto it. I stuck it in the ocean. I mean, there was even blood on the negative, for god's sake! I'd put the film back in this multimillion-dollar film processor, and I'd look at the negative through the film gate, and it would be covered in gunk!"

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SHOTS!

AVENGED SEVENFOLD

"This was taken on the road in Germany," explains photographer Paul Harries. "I'm not sure that they really wanted us on the bus – all the crazy rock'n'roll mayhem stopped the minute I took out my camera." We've never seen anyone put a Monopoly board away so quickly…

WEEZER

"We got the bowling alley to open early," says snapper Andrew Lipovsky of this shoot in Santa Monica. "Weezer were really disappointed that the lanes weren't open yet, so they were unable to bowl." If we worked at that bowling alley we'd have opened it for ya, Rivs.

BLACK VEIL BRIDES

Andy Biersack and co paid a visit to the Kerrang! office last week, and Paul Harries grabbed this shot of them. "It was taken before things got out of hand with a white tiger!" he says. Check back next week for more on Black Veil Brides and their new stripy friend.

OF MICE & MEN

"Austin had to swing that hammer about 100 times at the camera before settling down into this pose," remembers Andrew Lipovsky. "This shoot was a physically demanding one for him. I'm sure after all that swinging and kicking he woke up pretty sore the next day!"

FALL OUT BOY

"This shoot was in Spain," explains Paul Harries. "I like the way Patrick is eyeing Pete and Joe seems worried about where Andy's fist is going." We personally like Pete's 'I've just discovered I left some Rolos in my pocket before putting my jeans in the wash' pose.

BABYMETAL

Thought BABYMETAL fever had died? Nope, it was just having a quick nap. It's back now, though, and ready to be celebrated with this poster of the kawaii metallers looking slightly grumpy and very much in need of some choco. So, throw up your fox hands (and this picture)!

PHOTO: PAUL HARRIES

PHOTO: ANDREW LIPOVSKY

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MARMOZETS

Anyone for Monkey Tennis? Becca Macintyre?

DAWN OF THE PLANET OF THE APES

A SIMIAN REVOLUTION IS UPON US. WITH THEIR DEBUT ALBUM, MARMOZETS ARE SET TO TAKE OVER THE COUNTRY. BRACE YOURSELVES, BECAUSE, AS TOMAS DOYLE FINDS, BECCA MACINTYRE ISN'T MONKEYING AROUND…

There's a tap on your shoulder. It's so soft at first that you barely notice it.

Then it comes again, slowly, but more insistently than before.

You spin around and looming before you is Shawn Crahan – Clown, from Slipknot.

'I really dig your band, man. You should come and hang out with us at Download. Here, have these passes,' he drawls, as you struggle to believe what your ears are telling you.

It sounds like the kind of vacant daydream you might enjoy on a dull afternoon. The sort you snap out of to find yourself behind a mug-ringed desk, bored into oblivion. But for Becca Macintyre and Marmozets, this is what happened just last year as she strolled around the Relentless Kerrang! Awards.

"It was a fucking surreal moment," she smiles. "I've always thought the fact that other bands seem to like what we're doing is a good thing, though. I think they can appreciate the honesty in us."

Just as fellow musicians can instinctively pick up on that honesty with which Becca the performer and her band – brothers Jack (guitar) and Will Bottomley (bass) and additional Macintyres Sam (guitar) and Josh (drums) – dole out their frenetic math-rock, it's impossible not to be struck by the integrity with which Becca the frontwoman conducts herself. Today, in an immaculate west London photo studio, she speaks to K! about matters musical and personal with the clarity and wisdom of an artist many years her senior.

"It's crunch time for us now," she says with considered articulation, when asked about the release of her band's feverishly anticipated debut album, The Weird And Wonderful Marmozets.

"For us, the exciting thing is to see how well the record does, what impact it makes on us as artists, how it affects us as a band and what it does for our families. But we also very clearly understand that the most important thing is to work hard and keep writing good songs."

Miss Macintyre is right on all counts, of course – most particularly that the release of Marmozets' debut represents a watershed moment for this young amalgamation of siblings from the small town of Bingley, Yorkshire.

After all, this is a band who have been on people's tongues as The Next Big Thing for quite a while – since the release of 2011's Passive Aggressive EP, in fact. As time has gone by, the fires of anticipation have been stoked, and now, as the band sit on the cusp of releasing their first major opus, the hype has reached fever pitch.

"We don't worry about whatever expectations people might have of us," smiles Becca with total ease, when asked whether being in the most talked-about band in Britain is beginning to fray her nerves. "Of course we see people talking about us, but it couldn't mean more to anyone else than it does to us. We're just here to do what we do. And what we do is be Marmozets."

"IT'S CRUNCH TIME FOR US NOW"
BECCA MACINTYRE

It should be noted at this juncture, though, that what being a Marmozet is, or indeed is not, seems to have changed a tad in recent months. The band recently signed a deal with Roadrunner Records, a subsidiary of Warner Music, and there have been murmurings among some fans that a move to the big leagues has caused the band to soften the jagged edges they so wildly displayed in their early days, presumably to appease suits with chequebooks.

Rewind three years and the nucleus of what we now know as Marmozets was slowly beginning to be pieced together with the release of that Passive Aggressive EP. It was a record that, in and of itself, represented no small achievement for the young crew (Sam knew he wanted to be in a band "since the age of 10" and started jamming with Jack when they were in Year 7 at school).

"I think being from Bingley did have an impact on us when we first started," the guitarist notes. "We were close enough to Leeds to see what was going on in the scene there, but we were also isolated enough to focus on making something unlike anything else."

From there, things skyrocketed, and by the time 2012's Vexed EP's furious whirlwind of tempo-changes and howling roars hit, heads were turning in the band's direction at a rapid rate.

"We went through this crazy, insane phase where all we were listening to was really heavy music," laughs Becca of that period in the band's history. "And that's how we wanted to represent ourselves on stage, too: out-and-out chaos."

"At that time, we were impressed by the sheer technicality of what we were listening to," adds Sam. "We were into bands like The Dillinger Escape Plan and The Mars Volta, and we wanted to put that into our music."

A period of intense touring followed.

"We're not one of those groups who played two shows and got picked up all of a sudden," says Becca, crushing a popular misconception about the band. "We've been up and down the country touring, playing small stages at smaller festivals and learning how to properly perform.

"What you have to understand, though, is that we've actually been in this band for a long time, even if people are only now just becoming familiar with us," she continues. "Of course things are going to progress, going to change."

That notion of progress is clearly one particularly close to main-songwriter Sam's heart.

"[We] got to the point where we were like, 'We want to actually have a career,'" he says.

PHOTOS: PAUL HARRIES

MARMOZETS

"I'm not saying what we wrote in the early days wasn't us – we loved that – but I always thought we could write better songs than we did on Vexed, and now we are."

So, what of the idea that the band bent to the specific whims of a label when it came time to pen their most recent material?

"We had already started writing the songs that are on the album when Roadrunner came to us," states Becca. "We've always had choruses and verses – listen to Passive Aggressive and you'll hear that. We're always trying to develop, but we do that for us, not anyone else."

Develop they most certainly have. A spin through The Weird And Wonderful… reveals earworm hooks, and call-to-arms bridges nestled among the roll-a-dice-to-pick-the-time-signature headfucks.

From the furiously dynamic swell and burst of Why Do You Hate Me?, to the garage-rock grooves of Is It Horrible, to the utterly anarchic Vibetech, it's a record that offers a smorgasbord of styles but ably maintains a unity of sound.

"We wanted to bring in a more soulful side than we had done before," states Becca. "There is a ballad on there, a song driven by piano melody, and a lot of experimentation besides."

It's a creative vision that has been hard fought for, especially when you consider how easy it would be for five kids from relative obscurity to be cajoled and manipulated by the sticky fingers of big business, promising them the world in exchange for a quick buck.

Yet despite the wide-eyed glee that accompanied their first visit to their soon-to-be label's New York HQ, Marmozets maintained the level heads that so often elude their peers.

"I had to be 'Business Becca' while we were out there," says the singer. "We got our heads down and did what we had to do. [Roadrunner] want to help us go for our dreams, but they also genuinely love what we write. They love the truthful place it comes from. They've never told us to be a certain way."

Sun's out, (slightly pasty) guns out

Taking the traditional 'metal grapefruit' pose to new levels, Becca plucked one from a tree

"NO-ONE SHOULD FEEL THEY HAVE TO BE A CERTAIN WAY"

BECCA MACINTYRE

There is also something else about Marmozets' – and particularly Becca's – journey to where they are now that warrants the respect of fans and peers alike. A lurking issue that, sadly, still affects women in rock, and one that the singer discusses with the stare-you-in-the-eyes, no-nonsense directness that so characterises her.

"I'm very together as a person; I know where I want to go and what I will and won't get involved in," she notes. "But people can be sly, especially with female vocalists. I hate it when I'm patronised because I'm female; guys feeling sorry for me because I'm a girl in a band, saying, 'Oh, that must be so difficult.' It annoys me when people are like, 'Oh, you're a *girl*!' and you think, 'Yeah, the whole world is full of them!' I'm the same as the boys in my band and they all treat women very well; we all have the same morals in that respect."

Indeed, one need only look to a song like Cover Up – a standout offering from the quintet's forthcoming record – for a send-up of a punk rock landscape that seems, at least in parts, to have reduced women to sexualised spectators in a male-dominated scene.

With that in mind, does Becca ever feel that she's more scrutinised behind her microphone than her male peers?

"All I know is that there are some days when I want to wear make-up, and there are some days when I don't," she rallies. "If I can't be arsed then I won't bother, because I'm just me. I'm just Becca Mac and I want people to see every single side of me. I don't think anyone should feel like they have to be a certain way. I've certainly got nothing to hide, whether it be about drugs or money or a relationship or whatever."

Yet while Becca's forthright personal perspectives and bullshit-free stances are a part of what makes Marmozets such an important, landmark band – and her one of the most compelling new rockstars to emerge for years – it is what the band are achieving collectively at this moment in time that truly sets them apart.

"What's happening now is amazing, but you can never really sit back and relax," muses Sam. "I think now is when the hard work will really start for us. One day I'm sure I'll go, 'Oh, all that stuff we did was really cool,' but I don't think we've earned the right to do that yet. We're nowhere in comparison to where we want to be, or where I think we can get to."

And what about the spectre of failure? What happens if Marmozets, the great white hope, don't achieve everything that so many people now seem convinced that they will?

"Then we'll write another album and make it better than this one is," laughs Becca, returning from beneath the flash of K!'s camera.

And with that, the frontwoman succinctly summarises everything that makes her band such a compelling prospect: the righteous fury, the granite-strong integrity and, most of all, an unsurpassed dedication to just making the best damn music they can, regardless of what anyone else says or does around them.

Everyone else had better start looking over their shoulders. But it won't be Clown they see. Marmozets have arrived.

THE WEIRD AND WONDERFUL MARMOZETS IS OUT ON SEPTEMBER 29 VIA ROADRUNNER RECORDS

KEEP IT

QUEENS OF THE STONE AGE

JACK SAYS: "I'd be in Queens Of The Stone Age because, basically, they're the coolest band on Earth. I reckon I'd be [multi-instrumentalist] Dean Fertita, partly 'cause he was in The Raconteurs, who I also love, but mostly 'cause he can play everything."

Children Of The Revolution: (*from left*) Jack Bottomley, Will Bottomley, Becca Macintyre, Josh Macintyre and Sam Macintyre

OUT OF THE FAMILY!

THEY'VE ONLY EVER KNOWN THE CREATIVE EMBRACE OF THEIR BROTHERS AND SISTERS, BUT IF THE MARMZ COULD PICK ONE OTHER BAND TO BE IN, WHICH WOULD IT BE?

REFUSED

WILL SAYS: "I'd like to be in Refused – a bit of Swedish punk rock. Chunky riffs, fast rhythms, unmatchable live energy. The epitome of what punk should be about."

QUEEN

BECCA SAYS: "I'd be in Queen – I love their music and their passion, and they always looked ridiculous live. I wish I could go back in time and witness the power of them as a band. While we were recording our album, me and Sam watched a Queen concert on the telly and it actually really inspired me."

THE MARS VOLTA

JOSH SAYS: "I'd be in The Mars Volta. Pure prog brilliance. I'd just want to be [ex-drummer] Thomas Pridgen – amazing chops, progression, chaos. That band are completely insane."

ARCTIC MONKEYS

SAM SAYS: "I'd be in Arctic Monkeys, because they've got so many different albums and styles, but also quite a lot of it's actually pretty heavy and groovy. Also, you'd get to dress really cool."

WHAT LIES BENEATH

TWO YEARS AGO, **SPENCER CHAMBERLAIN** WAS DROWNING. NOW, AS HE INTRODUCES HIS NEW BAND, **SLEEPWAVE**, HE TELLS SIMON YOUNG OF HIS BATTLE TO KEEP HIS HEAD ABOVE WATER

PHOTO: ANDREW LIPOVSKY

When Spencer Chamberlain answered his phone during the spring of 2012, a familiar voice on the other end of the line would change his life forever. Several members of Underøath – the band he joined as lead vocalist in 2003 – had decided that they were to call time on the band's 16-year career. There was no band meeting to decide if that was the best decision to make. Spencer was simply told that they would make the announcement in the autumn, play a farewell tour of 12 dates shortly after, and that would be that. Thank you and good night.

"When you're in a band, you never think you're going to wake up one day and find out it's over," says Spencer, more than two years later. "I was angry; it's a huge pill to swallow when it's not your call."

The timing couldn't have been worse. In the vocalist's own words, the American economy "took a shit" and he eventually lost his house in the aftermath. A tree fell and crushed his car, and he wasn't in a financial position to replace it. Spencer went from fronting a Grammy-nominated band with two gold-certified albums to their name, to living on a friend's sofa while he tried to piece his life back together.

"It was the worst time," he remembers. "Everything I ever had was gone and I could barely make ends meet."

Luckily, he had an ace up his sleeve. They're called Sleepwave, and it's about time you got to know them.

"Hi! We're from the flat downstairs. We think your shower's leaking…"

Months before that stinging phone call, Spencer had started writing songs with a view to releasing a solo album, as a means to scratch a very different musical itch.

"I've been writing and playing music since I was in elementary school and was in about 15 bands before I joined Underøath," he explains. "I think half the reason I wrote Sleepwave [songs] was [because] I was coming off tour with all these bands and I thought there was something missing from rock.

"What are these bands saying?" he continues, on a roll. "Where are the Kurt Cobains, the Layne Staleys? Where are the people singing from the heart and feeling the pain? My friend [Stephen Bowman, who completes the duo]

"MY LIFE CAME CRASHING DOWN. THESE SONGS WERE ALL I HAD"

SPENCER CHAMBERLAIN

had a studio set up, so by the time Underøath ended, I was well on my way with the songs I needed to write. I wanted to make a brutally honest record. I got what I wished for, because my life came crashing down. I just had to suffer to get it. These songs were all I had."

As several events cruelly conspired to make Spencer's life as difficult as possible, he clung to the new songs. They were less brutal and haphazardly structured than those he'd recorded with Underøath. A fan of Nine Inch Nails and Deftones, he instead focused on bolder, synth-tinged riffs with an eye on the sort of choruses that could fill an arena. He may have had to tease the last few cents out of his moneybox to eat a cheap burger, but the momentum of his new project was more than enough sustenance to keep him going through the lean times.

"I took it all with a grain of salt and learned to be happy with *nothing*," he says. "I lost my house, I lost my car and I lost every dollar in my bank account. It was a crucial time in my life that I learned to be a better me. It's not like I lost a limb or had cancer. Life throws you a curve ball and you can try to bury it with drugs and alcohol, but no-one wants to be around someone who's crying all the time and is like, 'This is *unfair*.' I'm glad I got to learn something about myself."

The more time he spent working with his friend Stephen – guitarist of Phoenix Mourning – the more it made sense to partner up and give the project a new name: Sleepwave.

"Music frees your brain and stops you thinking about the bullshit every day," says Spencer of the band's name. "I think it fits."

There's an energy and optimism in Spencer's voice today. He speaks freely of the anger, depression and sadness he experienced after having the rug pulled from under his feet. He also speaks of regret, too, of taking touring for granted while fronting Underøath. Now that Sleepwave are nearing the end of a lengthy U.S. trek, he's changed tack and is making the most of his second chance.

"When you're on tour all the time and you play all these cool places, you never think, 'What if I never play these places again?'" says the frontman. "I'd be in a beautiful city on the other side of the world and would be too busy complaining about being hungry or tired to take it all in. I've been to these cities many times, but I'm making a point to get up early and go out and explore. I'm at the merch table every night, and I listen to people's stories and what they're going through. We'll have a beer and just talk about life. It's really cool.

"When it gets taken away from you, you realise how lucky you are," he adds. "I think every band should experience that. We were very humble and appreciative in Underøath, but when it came crashing down, I felt I could have done more. Once it all dissipates, it's like, 'Shit, this sucks.'"

Sleepwave's debut album, Broken Compass, will be released this month. It's a period of Spencer's life laid bare. The desperation, the fear, the hopelessness, the sense of loss.

"[Life after the Underøath split] was like being stranded on an island after a plane crash, and I'd look down at this compass that was supposed to tell me where to go," explains the vocalist of the album's title. "It was broken, spinning and giving me no direction. I'd keep looking and hope it would tell me where to go and fix my life – tell me where the rescue was. This [album] is me putting it back in my pocket and having belief in my own sense of direction and to find the light of the end of the tunnel."

And so out of those dark waters, Spencer emerges blinking into the light.

SLEEPWAVE'S BROKEN COMPASS IS OUT NOW VIA EPITAPH. THEY SUPPORT BRING ME THE HORIZON AT WEMBLEY IN DECEMBER. SEE THE GIG GUIDE FOR INFORMATION

WELCOME TO MY NIGHTMARE

HE'S ALREADY LIVED THROUGH ONE NIGHTMARE, BUT FOR SPENCER, STUFF GETS *REALLY* SCARY WHEN HE SHUTS HIS EYES…

"I dream all the time, and I've had some crazy things happen in my sleep where I feel like I'm being held down and wake up and can't breathe," Spencer says, spookily. "That's happened about 10 times. I can yell or ask for help, but I can't get up. There's a ghost or demon holding me down. It always scares the shit out of me, and I'll wake up and freak out. I swear I lived in a haunted place [when I was growing up]. It was around where the Civil War was fought in North Carolina, and a lot of people died on those grounds. I'm one of those weirdos who think ghosts and demons are real."

Right, we're just off to ingest all the caffeine we can find in a bid to never sleep again…

***Deeer*-der… *Deeeeeer*-der… Sleepwave: Spencer Chamberlain (*left*) and Stephen Bowman**

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3 **Take one step at a time**
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KKKKK = CLASSIC KKKK = EXCELLENT
KKK = GOOD KK = AVERAGE K = POOR

FRNKIERO
AND THE CELLABRATION

GAMECHANGERWORLD, HOWELL, NJ. 06.09.14

KKKK

MCR MAN GIVES HIS HOMETOWN SOMETHING TO CELLABRATE

WORDS: GEORGINA NEWMAN **PHOTOS:** ANDREW LIPOVSKY

Frank always took games of Operation way too seriously

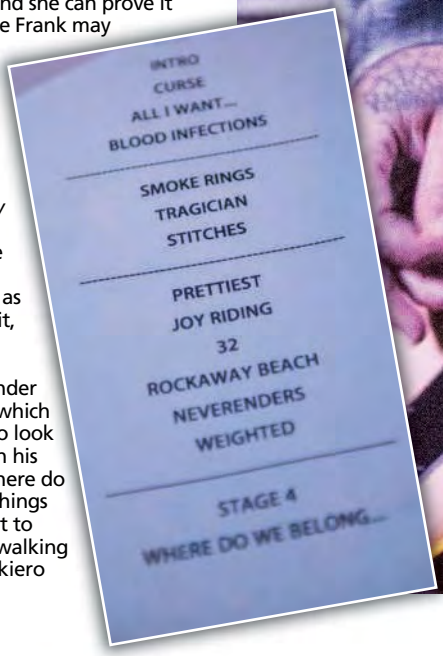
FRANK IERO has sold millions of albums. He has filled arenas and headlined festivals all over the world. In other words, he's long since earned himself entry to the Legitimately Huge Rockstar Club as a member of My Chemical Romance. Yet, as he takes the stage at this tiny home-state show to unveil his new band, frnkiero andthe cellabration, he hides behind his fringe, shrugs slightly in the hospital smock he's wearing, and looks like the awkward kid at a high school dance.

Stepping into the limelight is never easy for a guitarist, but for Frank, once the roly-polying guitar dervish of MCR, it seems especially difficult. His mutterings are largely incomprehensible, and his body language is defensive, as he tries to let the songs do all the talking. However, it's a tactic that pays off when the first riffs roar out. While his former bandmate Gerard Way has embraced a direction that satisfies his inner Britpop fan, Frank is heading towards darker climes. Take .blood infections., which sounds as nasty as its title, and allows his band to show off their collective chops, while the menacing, post-punk punch of .stitches. is a hefty right hook of a song.

As the set powers on, Frank returns to the spinning punk six-string hero we know and love. Not only that, but the broader sensibilities heard on the cellabration's debut album, .stomachaches., reveal themselves, too. The shiny melodies of .she's the prettiest girl at the party and she can prove it with a solid right hook. show that while Frank may not be seeking out chart success, he can hold a great pop tune. But it's the big-hearted anthems that see the band truly excel and, given the crowd is mostly MCR fans, it's unsurprising to see them get the biggest sing-alongs.

.joy riding. brings a wave of glee over the audience, who sing, '*I hate my weaknesses, they made me who I am*', with the same joy they'd sing Welcome To The Black Parade. The finale of .weighted. is similarly triumphant and, as the words ring out around the mosh-pit, Frank's shoulders look infinitely lighter than when he started an hour ago.

Frank rounds out the night with a tender solo version of .stage 4 fear of trying., which he dedicates to his wife and family who look on from the side of the stage (although his dad is absent due to illness), before .where do we belong? anywhere but here. ends things with a bang, and Frank exits stage right to spend hours meeting fans. He may be walking a rawer path than he once did, but frnkiero will never let you down.



Gizza smile mate! On second thoughts...

The sudden growth-spurt scuppered Frank's singing

Nobody had the heart to tell Frank his oversized shirt was back to front

5 MINUTES WITH...

FRANK IERO

YOU MUST HAVE SIGNED AUTOGRAPHS FOR PRETTY MUCH EVERYONE TONIGHT. WHAT WAS THE FAN RESPONSE TO THE SHOW?

"Everybody said they had a great time and the set was fantastic. I'm glad no-one came up to me and said that the set was terrible! I wanted to spend some time with the fans, because normally, at a show that's close to home, you usually want to get home to your bed or your family. So, the fans end up getting stiffed."

DID HAVING YOUR FAMILY HERE MAKE YOU FEEL MORE COMFORTABLE ONSTAGE?

"I've never really felt at home in front of people – it's kind of a hazard of the job. For some reason, I feel like having my family there made me more nervous. But they've always been supportive of everything I've done. To the point where I feel like saying, 'Stop coming!' But I can't get mad at that."

YOU MENTIONED ONSTAGE THAT YOUR DAD WAS SICK. IS HE OKAY?

"He underwent open-heart surgery last week. He got home two nights ago, so he's feeling a lot better, thank god. It's been a scary time, but it's put a lot of things in perspective. We've got our fingers crossed for him."

YOB

PLUS: PALLBEARER, BURIED SLEEPER

AUDIO, GLASGOW. 06.09.14

KKKKK

DOOMTACULAR TRIPLE BILL POUNDS GLASGOW INTO DUST

AIN'T NO party like a doom metal party. Rolling in like a 20-ton steamroller over fresh black tar, 2014's hottest U.S. doom bill finds Glaswegian sweatbox Audio spilling out the front and back doors tonight. Sloth? Dreariness? Inexorable melancholy? Forget about it. This is a laugh. A very slow laugh. Percussive locals Buried Sleeper open with post-metal waves tempering their precision poundings. But it's Arkansas' Pallbearer who deliver the first killer blow tonight. Bringing a dynamic twist on mournful doom, their trance-inducing chants are piled high on rich, grandstanding riffs and bleak atmospherics. It draws the room down like syrupy quicksand into a grave of sweet hopelessness, but no-one's scrabbling to escape. All that's left is for YOB to shovel on the dirt. The epic, ominous soundscapes of Marrow and In Our Blood weigh down like lead, but they're met by synchronised headbangs, a slew of comically sombre stage-divers and a staggering pit that thumps about like a rhino in setting cement. See? Doom's *loads* of fun live.

SAM LAW

CASUALTIES OF COOL

UNION CHAPEL, LONDON. 04.09.14

KKKK

HEAVY DEVY INVITES YOU TO THE CHURCH OF ROCK

WHEN DEVIN Townsend walks onstage tonight, he tells us to talk amongst ourselves as he sorts out a glitch in his gear. "Let's talk about God, my friends," he says. "We're in the house of the Lord!" But no-one does. All eyes are on Devy. Because to those here, he's like the Holy Trinity of metal. There's the Father (his former heavy days in Strapping Young Lad), the Son (his uplifting yet loud experiments with the Devin Townsend Project) and the Holy Spirit (his ethereal, quiet stuff, like DTP's Ghost). The last time Devin played here, he ran through the latter in full, and this evening feels similar, as side-project Casualties Of Cool shows off his folkier side. Stage banter is kept to a minimum, to "let the music do the talking" – and it talks of deep peace. There are velvety harmonies, lulling percussion and Devin's signature guitar tone present but muted, until he unleashes frenzied soloing during Deathscope. Low-key Devy gets a well-deserved standing ovation tonight, but if you're missing Hevy Devy, then sit tight – the sequel to coffee-fuelled alien concept album Ziltoid The Omniscient is set to bring an unholy racket.

ELEANOR GOODMAN

"Hairdresser to the stage, hairdresser to the stage, please"

K! snapper Ian Collins' new flashbulb: powerful

LONELY THE BRAVE

PLUS: I AM GIANT

DINGWALLS, LONDON. 04.09.14

KKKK

RISING BRIT ROCKERS WIN THE DAY'S WAR AT LONDON HEADLINE GIG

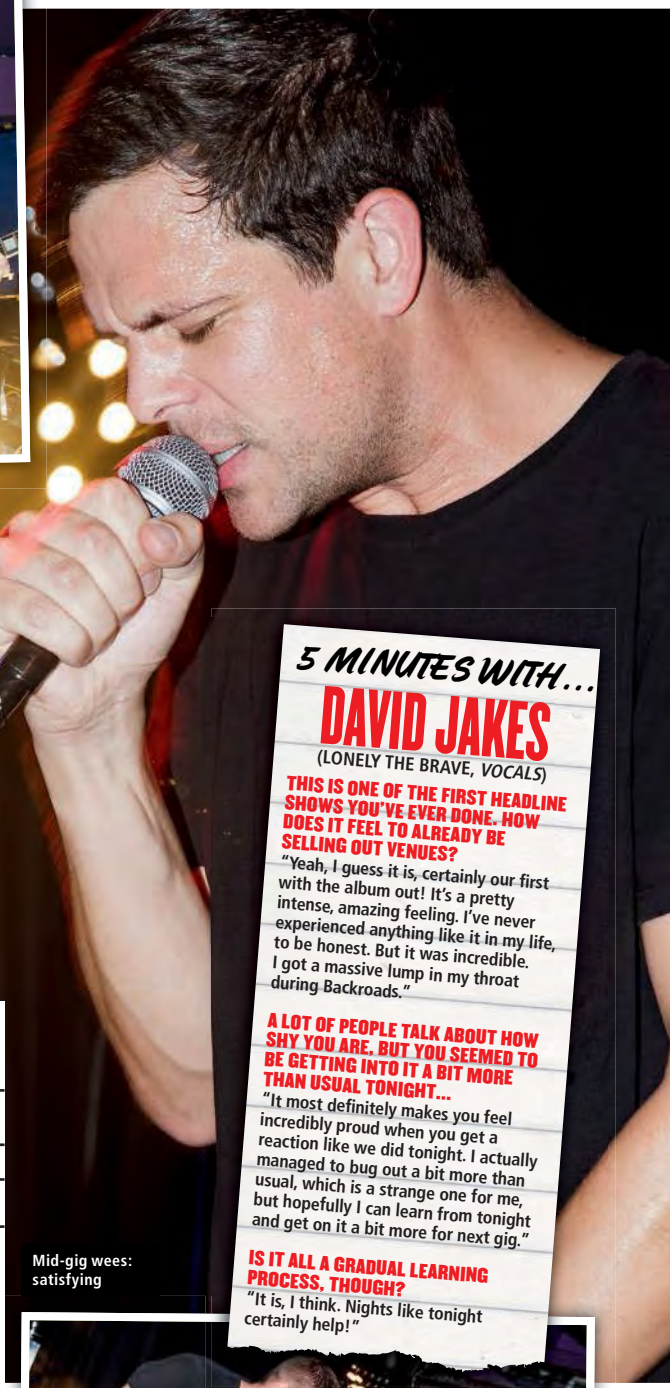
WORDS: TOMAS DOYLE **PHOTOS:** IAN COLLINS

TODAY REPRESENTS the dawn of a thrilling new era for Lonely The Brave. With a sold-out show in the capital *and* a debut album storming its way through the charts like an irate bull, things are looking set to go NASA-levels of stratospheric for the Cambridge quintet in the very, very near future. If there's one question still looming, though, it's whether notoriously timid frontman David Jakes can overcome his crippling onstage shyness. And, perhaps more pertinently, does it even matter if he can't?

It's a question we're left to ponder while being 'treated' to openers I Am Giant, a band about as witless and uncharming as you could care to imagine. As they boot second-hand Rage Against The Machine grooves around with all the guile of a pub covers band, frontman Ed Martin shows us his full range of 'comea ndhaveagoifyouthinkyou'rehardenough' stage chatter with boundless banality. To call it lowest common denominator lad rock would an insult to both lads and, indeed, denominators.

What becomes immediately clear as Lonely The Brave amble onstage is that David hasn't somehow metamorphosed into a Bruce Dickinson-esque leader overnight. Yet when his band launch forth the lovelorn tremors of Deserter and Trick Of The Light's haunting gut-punch, the big man's penchant for the back of the stage and aversion to eye-contact swiftly drifts from your mind. And by the time the ceiling-shattering climax of Backroads rolls around, Dingwalls is transformed into a sea of mosh-sweaty hands reaching plaintively for the sky.

Such is the quality of the good stuff that we can even forgive the odd moment of indulgent, mid-paced treacle that at times threatens to rob a little momentum from an otherwise magnificent evening. With a touch more focus and animation, there's no reason why LTB cannot truly unlock the greatness that tonight's Everest-high peaks suggest they have in spades.



Mid-gig wees: satisfying

5 MINUTES WITH... DAVID JAKES

(LONELY THE BRAVE, *VOCALS*)

THIS IS ONE OF THE FIRST HEADLINE SHOWS YOU'VE EVER DONE. HOW DOES IT FEEL TO ALREADY BE SELLING OUT VENUES?

"Yeah, I guess it is, certainly our first with the album out! It's a pretty intense, amazing feeling. I've never experienced anything like it in my life, to be honest. But it was incredible. I got a massive lump in my throat during Backroads."

A LOT OF PEOPLE TALK ABOUT HOW SHY YOU ARE, BUT YOU SEEMED TO BE GETTING INTO IT A BIT MORE THAN USUAL TONIGHT...

"It most definitely makes you feel incredibly proud when you get a reaction like we did tonight. I actually managed to bug out a bit more than usual, which is a strange one for me, but hopefully I can learn from tonight and get on it a bit more for next gig."

IS IT ALL A GRADUAL LEARNING PROCESS, THOUGH?

"It is, I think. Nights like tonight certainly help!"

The tap-dancing monkey in the front row had everyone distracted

SUPERHEAVEN

PLUS: NAI HARVEST, CONCAVE

OLD BLUE LAST, LONDON. 05.09.14

KKK

U.S. GRUNGERS HEAD UP EAST LONDON'S '90S REVIVAL

GRUNGE, EH? As far as bands doing it well in 2014 go, Pennsylvania's Superheaven (née Daylight) continue to avoid the lazy Nirvana comparisons with ease. They've mastered the mix of groggy '90s influences with smatterings of '80s DIY punk, but it's so fresh that it feels like they're doing something new to this well-worn genre. First, though, Newport's Concave drown out the weekend buzz with their fuzzy take on the groanier end of the scene's sound, while Sheffield duo Nai Harvest leave some fans disappointed by the lack of old material. "This is Nai Harvest 2, and here are more new songs," says singer Ben Thompson. That's cleared that up, but people are still pissed. It's over to Superheaven to demonstrate the power of straightforward riffs. Encompassing the no-cares-given attitude of their jarring sound, opener Sponge sets the pace. And with singer Taylor Madison dubbing their last visit a "fucking disaster", they avoid a repeat performance with the weighty chugs of Outside Of Me and In On It. Nonchalant and unpredictable by nature, Superheaven's ideas may be old, but tonight they feel brand-new.

JESSICA BRIDGEMAN

PENTAGRAM

PLUS: ADMIRAL SIR CLOUDESLEY SHOVELL, SERPENT VENOM

GARAGE, LONDON. 07.09.14

KKKK

THE UNDERGROUND IS ALIVE WITH THE SOUND OF RIFFS

THE POWER of the riff compels everyone this evening. Yeah, you can go see any band and they'll be ripping out the guitar, but there are some gigs where the riff is positively worshipped, as the sort of guitar-beef that Tony Iommi, Jimmy Page and Jimi Hendrix serve up is made the gig's whole focus. Openers Serpent Venom are first on the riffing block, with an oceans-deep bass tone to die for, and songs that invoke the ghost of Black Sabbath if it was dragging a huge boulder behind it. The brilliantly named Admiral Sir Cloudesley Shovell are a faster, more Motörhead-y proposition, but still steeped in the power of the guitar. But the contest for six-string supremacy has already been won by Pentagram. In a different universe, they'd be the American Black Sabbath, who made it giant in the '70s and were heard by as many people as their ultra-heavy riffs deserve. Drugs and line-up problems mean their career has only taken off in the last decade, but Forever My Queen and 20 Buck Spin are more than equal to anything Sabbath wrote. Oh, and did we mention? Riffs!

NICK RUSKELL

FRANK TURNER

PLUS: JOE MCCORRISTON

OLD NO7, BARNSLEY. 28.08.14

KKKKK

HARDCORE TROUBADOUR PERFORMS SOLO IN A TINY YORKSHIRE PUB. CHEERS!

WORDS: IAN WINWOOD **PHOTOS:** ANDY GALLAGHER

TONIGHT IS Frank Turner's 1,605th show, and his first time in Barnsley ('Tarn'). The gig is free, and for his services the hardcore troubadour has charged only the price of his train fare. Not even that, actually, because this £41 is donated to the local Yorkshire Miners' Welfare charity, for whom almost £1,100 will be raised by the sons and daughters of men who once worked deep underground. Inside, these people have been waiting all afternoon for the headliner to begin his late-evening set; conversely, there are many that cannot be accommodated by this small venue. Because of this, Frank performs his encore on the pavement outside the pub.

Considering opener Joe McCorriston has 300 people standing just inches in front him, all of whom are chanting the word "Yorkshire!" over and over again, the 20-year-old singer-songwriter is standing firm and giving it everything. Equipped with just an acoustic guitar, and hailing from Lancashire – enemy territory in these parts – Joe manages to leave the Socialist Republic of South Yorkshire with both his life and a resounding round of applause.

And next, Frank Turner makes this a perfect night: loud, drunken, affectionate and robust. The crowd chant his name, the name of their hometown and the picket-line classic '*If the miners are united, they will never be defeated*'. Anchored by a performer with the skills of a professional monologist, the ability to spin an audience on the tip of his finger as if it were a basketball, and play songs of the quality of I Still Believe and Try This At Home, tonight this pop-up gig burns with an opalescent brilliance that is not about to pop down anytime soon.

Barnsley deserves more visits from bands who appear in this magazine. That Frank Turner is the first to have placed his feet on the soil of this defiant and derided town is to his great credit.

"Ssssh, nobody tell Frank this isn't LA…!"

WHAT DID YOU THINK?

APRIL, DARTON
"I knew tonight was going to be great, but I've had an even better time than I thought I would. It was just amazing!"

ADAM, DARFIELD
"It was a great experience. It was pretty intense, actually. I found out about it on Twitter today and I couldn't believe it. I had nothing on this evening, but if I had, I would have cancelled it for this."

KATIE, DARFIELD
"I got a call this morning from a friend saying that Frank was gonna play Barnsley. I had to keep pinching myself that this was actually real!"

Joe McCorriston's Frank Turner disguise: 7/10

One pub quiz contestant was more enthusiastic than the others

REVIEWS

MON-K! BUSINESS

KKKKK = CLASSIC KKKK = EXCELLENT
KKK = GOOD KK = AVERAGE K = POOR

GERARD WAY

HESITANT ALIEN

(WARNER BROS.)

KKKKK

FORMER MCR FRONTMAN GOES APE ON SPECTACULAR DEBUT SOLO OUTING

AT THE end of 2005, while on tour with Green Day in Australia, Gerard Way sought the advice of Billie Joe Armstrong on the subject of standing in front of tens of thousands of people who adore you. Born of the prolier-than-thou punk scene, Gerard was uncomfortable with his blossoming change in fortunes. "Relax," Billie Joe told him, "the world needs rockstars."

In Gerard, it's got one. One whose lyrics and thoughts have provided comfort against feelings of alienation and ostracism. Not only that, but this is Rockstar as Artist as well. And now that MCR are no more, Gerard is once more revealing a brand-new, different face. One that this time looks like a serial-killer David Bowie and has a pink monkey in tow. From the very first jagged strum of opening track The Bureau, it's obvious that Hesitant Alien stands miles removed from the Fisher-Price yap of his last album, My Chemical Romance's Danger Days. It owes more to Gerard's beloved Britpop than punk; more Blur than Black Flag. But to say that Gerard is shifting shapes simply for its own sake would be wrong. This is an artist whose creative movement has always been constant.

Hesitant Alien is a magnificently oddly-shaped album that glides and jerks between styles like a turbo-charged rubber ball. It's the sound of a Stage Actor playing against type rather than a Movie Star giving his audience more of the stuff that made him famous in the first place.

As such, this is an album that will surprise – but not disappoint – many fans of MCR, just as it will nutmeg those who think they know what Gerard Way is All About. For while Hesitant Alien does feature bounce-along anthems such as the stirring Action Cat, at other points – in fact, at *most* other points – it's at one with its weirdness. There's the overdriven and insanely insistent Juarez – a song that spins off against the swaggering groove of the patiently sashaying No Shows. And when the album truly locks into its strange and beguiling world, it is a thing of beauty. No two songs better exemplify this than the marching roll of the restrained-yet-defiant Brother; just as good, if not better, is the majestic motel-matches ballad Drugstore Perfume.

If Gerard Way's intention for Hesitant Alien is to shed the dead skin of past milestones and escape from under the groaning weight of perception, he has done so perfectly. The world needs rockstars. And Gerard has proved himself one of the best.

DOWNLOAD: Drugstore Perfume, Brother.
FOR FANS OF: Nirvana, Pixies.

IAN WINWOOD

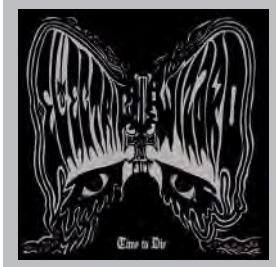
THE INSIDER
TALES FROM THE STUDIO...

GERARD WAY
(THE BOSS MAN)

DID IT FEEL NICE TO BE STARTING OVER AGAIN?
"Yeah. And not only does it feel nice, it feels extremely natural. A lot of what this record's about is being told rock and guitar music are dead. That fuelled me. I'm trying to reboot guitar music, y'know – trying to take a defibrillator over the body of rock'n'roll and trying to bring it back."

THERE'S A FAIR BIT OF MADNESS AND NOISE AT WORK ON HERE...
"People would suggest I did a pop thing. But the more they did that, the more distortion I'd put on. It was this total reaction to rock music becoming so coopted – so it might as well just be pop at that point. It was my reaction to take rock and give a new generation of listeners something exciting."

WHAT'S WITH THE PINK MONKEY, MATE?
"That's Lola. Lola is like a psychological entity, this benevolent thing, like, 'Everything's gonna be okay.' If you're nine years old in the hospital, Lola is the thing that will be there holding your hand. Lola is kinda scary, but also kinda nice. Lola represents hope, I guess."



ELECTRIC WIZARD
TIME TO DIE
(SPINEFARM/WITCHFINDER PRODUCTIONS)

KKKKK

MISANTHROPIC BRIT DOOMSTERS MAKE THE HEAVIEST, NASTIEST ALBUM OF... EVER

WHEN PEOPLE say metal is an evil, corrupting tool of the Devil, they're talking about Electric Wizard. And they're proud of it. These bonged-out, antisocial riff-dealers have a song called Legalise Drugs & Murder, another entitled We Hate You, and this eighth album is full of news report clips dealing with murder, suicide, drug addiction and the occult.

After the relatively accessible grooves of their last two albums – both masterpieces of drug-addled, Satan-baiting doom – frontman Jus Oborn has decided to concentrate on death here. There's no light anywhere, particularly not when he's singing, '*I feel nothing as I kill you*', over a monstrous riff that Sabbath might have written if they were looking for a fight. These aren't groovy stoner jams, this is *hateful* music played by people who despise the world they want to see burn. It's not nice, but Electric Wizard prove here that sometimes to achieve perfection, all you need is hate.

DOWNLOAD: Time To Die.
FOR FANS OF: Black Sabbath, EyeHateGod.

NICK RUSKELL

THIS WILL DESTROY YOU
ANOTHER LANGUAGE
(SUICIDE SQUEEZE)

KKK

VOICE-FREE TEXANS UNVEIL LULLABIES TO PARALYSE

FIRST THINGS first: this won't destroy you. Sorry, masochistic mosh-fiends. The worst Another Language will manage is to lull you into a deep, dreamy sleep. But that's no damning indictment. Daringly minimalist in everything from its sprawling shoegaze to barely-there artwork, this aptly titled third LP speaks in unusual genre dialect. Anxiety? Melancholy? Euphoria? All of the standard atmospheric touchstones get brushed aside here in favour of a deeper, more meditative experience. Drifting from Dustism's creeping positivity to the eventual droning crescendo of Serpent Mound, non-converts will surely find this as thrilling as a glass of milk. Those in the know, however, will want to learn TWDY's language.

DOWNLOAD: Invitation.
FOR FANS OF: Maybeshewill, 65daysofstatic, Mogwai.

SAM LAW

THE ONE HUNDRED
SUBCULTURE
(UNFD)

KKKK

GOT 99 PROBLEMS BUT THE ONE HUNDRED AIN'T ONE

WITH A reputation for killer live shows, and in-your-face anthems that are louder and meaner than the 300 at Thermopylae, London crew The One Hundred have been steadily gathering pace like a storm since forming in 2012. On this, their long-awaited debut EP, that storm breaks into a relentless hurricane of crowd-slaying tunes. A storm where grinding riffs battle it out with epic electronics for dominance while frontman Jacob Field howls and spits furious raps that make Snoop Dogg look like a puppy. Wielding killer tracks such as Breed and Kingsmen, Subculture cements The One Hundred's status as serious contenders in a new breed of homegrown rap-metalcore.

DOWNLOAD: Kingsmen, Downfall, Breed.
FOR FANS OF: Hacktivist, Issues, Enter Shikari.

JAMES MACKINNON

AMERICAN HI-FI
BLOOD & LEMONADE
(RUDE)

KKK

U.S. VETERANS PROVIDE POP-ROCK WITH BITE

IT'S BEEN four years since the last American Hi-Fi album, partly because frontman Stacy Jones has been hard at twerk as Miley Cyrus' 'musical director'. So, does this return drive a wrecking ball through expectations (if there actually are any)? The band have often been tagged with the pop-punk label, but they've always had a slightly edgier sound, and that continues here. They still have a way with a power-pop melody, but many of these thumping riffs would sound more at home on a Foo Fighters record. Sonically, it's perfect, but American Hi-Fi lack the songwriting genius of a Rivers Cuomo or Dave Grohl that would nudge American Hi-Fi from being good to great.

DOWNLOAD: Allison.
FOR FANS OF: Foo Fighters, The All-American Rejects.

PAUL TRAVERS

KLASSIC ALBUM!
A ROCK GEM FROM THE K! VAULTS...

THE DILLINGER ESCAPE PLAN
CALCULATING INFINITY
(RELAPSE)

SO, WHAT DOES IT SOUND LIKE WHEN A BAND CALCULATES INFINITY?
If TDEP's jaw-dropping '99 debut – 15 years old this month – is anything to go by, it sounds like a grindcore band. Who have fallen down and then rolled back up a flight of stairs. Drawn by mind-bending Dutch artist M.C. Escher.

SO THIS IS CHAOTIC, THEN?
On first listen it does sound like complete and utter chaos. The twisting rhythms tie you in knots, while guitars are used like stun guns and vocalist Dimitri Minakakis screams like a man experiencing infinity unfolding inside his mind.

WAIT A SEC, GREG PUCIATO ISN'T THE SINGER?
Greg didn't come onboard until the follow-up, 2004's Miss Machine. At this point, Dillinger was still very much guitarist Ben Weinman's musical vehicle. It still is, to a large extent, but his riffs have never sounded quite so unplayable as they do here.

AND WAS IT INFLUENTIAL?
You kidding? Calculating Infinity redrew the boundaries of metal. True, they went down like a fart in a lift when they supported System Of A Down in 2002, but their impact on the underground was like an atomic bomb.

HEAR IT IN FULL! Kerrang! Radio play the whole album at 10pm, September 18!

WORDS: PAUL TRAVERS

THE KERRANG! STEREO

THE 10 NEW ROCK TRACKS MELTING OUR EARS!

1 CENTURIES
FALL OUT BOY
'*Remember me for centuries*'. Well, this is catchy enough…

2 AVALANCHE
THE GHOST INSIDE
Fast. Brutal. Shouty. Mmm, that's good hardcore.

3 ATLANTA
MASTODON
"Mastodon + Gibby Haynes from Butthole Surfers = absolute cartoonish madness. Well, duh."
NICK RUSKELL, ASSOCIATE EDITOR

4 PERFECT
BLITZ KIDS
We see BK rejected the 'Pretty Good' title. Shame.

5 SO OTHERS MAY LIVE
ATREYU
They're baaaaaack! So others may live, apparently.

6 WHITE WEDDING
BILLY IDOL
"Listening to this to mark my last days as a single lady!"
LAURA 'THE BRIDE' RICHARDSON, SENIOR DESIGNER

7 HUNTER EATS HUNTER
CHEVELLE
Big rock. Not about cannibalising yourself, sadly.

8 SET ME ON FIRE
FLYLEAF
Come on, Flyleaf, it's chill, but it's not *that* cold.

9 LOCKDOWN
AMY LEE
"*She's ba-ack*! Just don't try and sing along to this in the shower. You'll sound like a chuffin' idiot."
GEORGE GARNER, DEPUTY EDITOR

10 LEAVES OF LEGACY
CLIMATES
Get to Beartooth's tour early. Watch these. Be happy.

VIOLET

THE LOVE / THE LUST
(SMALL TOWN)

K

R&B-METALCORE MASH-UP GOES VERY BAD INDEED

SO, TYLER Carter's the Justin Timberlake of the U.S. metalcore world. Where's our UK equivalent? Sadly, if you're after a home-grown answer to Issues' nu-wave R&B-metal, Violet are not it. The lyrics are a wincingly unimaginative catalogue of R&B clichés, where feelings are things you '*can't deny*' and girlfriends are '*that girl*'. The vocals are discernibly flat and, by the second track's close, impossibly strained. It's a second-rate aping of something that's already been done to perfection. If Issues are the overpowering *NSYNC of the metal world, Violet are the Blue.
DOWNLOAD: …As Children.
FOR FANS OF: Memphis May Fire, Issues, Of Mice & Men.

HANNAH EWENS

THE AMERICAN SCENE

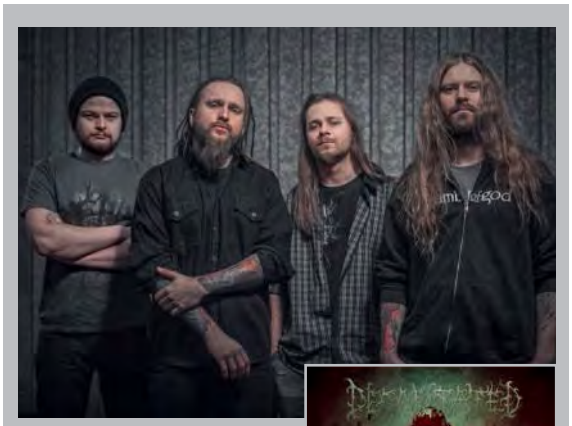
HAZE
(PURE NOISE)

KKKK

CALI POP-PUNKS GO FOR SOMETHING MORE BRITISH

THE AMERICAN Scene are neither pop nor punk, but it's the closest you can get for naming their melodic, party-sad rock. Haze sounds like many things, just done better. Though they're California natives, TAS have an intensely British sound, with a softer Biffy Clyro tinge. And, – thank you, God! – Matt Vincent's sleek vocals are a world away from the nasal, monotone horrors loads of bands doing this get away with. Even discounting the fact this is only their second album, Haze is a killer, melodic rush that'll have the UK falling in love with The American Scene soon enough.
DOWNLOAD: Over To You.
FOR FANS OF: Biffy Clyro, You Me At Six, Don Broco.

JODIE-MAE FINCH



DECAPITATED

BLOOD MANTRA
(NUCLEAR BLAST)

KKKK

POLISH DEATHSTERS CARRY ON LOSING THEIR HEADS

HOW MANY bands have seen their line-up repeatedly overhauled – through circumstance and tragedy – and *still* released six flawless albums in a row? Decapitated have, thanks to guitarist Vogg's unflinching devotion to their razor-sharp death metal cause, and Blood Mantra might just be their best album yet. This is the sound of a band at their most scathing and primal, and salvos like Exiled In Flesh, Veins and the sludgy title track are violent storms of death metal brain surgery. The seven-plus minutes of the Tool-esque Blindness lends a chilling eeriness to proceedings, but, for the most part, Blood Mantra is a violent death-metal execution. Go on, bang your head off to Decapitated.
DOWNLOAD: Veins, Exiled In Flesh.
FOR FANS OF: Behemoth, Lamb Of God, Cannibal Corpse.

DAN SLESSOR

GNARWOLVES

GNARWOLVES
(BIG SCARY MONSTERS/TANGLED TALK)

KKKK

BRIGHTON PUNKS BREAK THE SPEED LIMIT ON SHORT, SHARP DEBUT

GNARWOLVES MAKE music that's violent by design. Almost every track on the Brighton punks' self-titled full-length debut at some point attempts to break the kind of land-speed records established by such speedy punk bands as NOFX or Pennywise. But while some bands utilise volume and velocity to obscure the fact that they can't write songs for shit, Gnarwolves pull things off with a big dose of both panache and melody. There's nothing really new

LOCK & KEY

THE DIVIDE
(SMALL TOWN)

KKK

BRIT HARDCORE MOB UNLOCK A BIG BOX OF AGGRESSION

HARDCORE IS a genre that built itself on rawness, realness and intense emotion, but one that all too often sees bands lacking most of that stuff and just shouting about how hard they are. On this debut EP, Lock & Key do plenty of yelling – and sound bloody annoyed into the bargain – but there's raw emotion by the bucket-load. Which isn't surprising when you learn that frontman Rich Lardner last year found himself faced with a life-threatening illness. Defying the odds and overcoming adversity, he and the rest of Lock & Key have crafted something as raging as it is warmly uplifting.
DOWNLOAD: So Alone.
FOR FANS OF: Stick To Your Guns, Martyr Defiled.

JAMES HINGLE

XERATH

III
(CANDLELIGHT)

KKKK

BRIT METALLERS GO SCI-FI CRAZY. WE SMELL AN OSCAR

A MESSAGE to the Hollywood folks thinking of making a new Blade Runner movie: get in touch with Xerath if you're short of a soundtrack. III opens with an orchestral rumble that's as epic and stately as a fleet of Imperial Star Destroyers, before unleashing a machine-gun volley of tech-tastic metal riffs that sound like fighting Terminators. And the orchestral bits aren't just tacked on with a bit of computer wizardry; there's a proper string quartet fiddling along to the metal mayhem, covering it all in a blanket of organic brilliance to match the mechanical intensity of the riffs. Oscar for Xerath, plz.
DOWNLOAD: I Hold Dominion.
FOR FANS OF: Meshuggah, Dimmu Borgir, Voivod.

NICK RUSKELL

here, but this very powerful power trio do sound English rather than American, with a rent-a-yob charm, and there are enough strong songs on offer – Eat Dynamite, Kid being a prime example – to keep them roaring along for the album's duration. It's not wholly original, but there's plenty here to keep the (Gnar)wolf from the door.

DOWNLOAD: Eat Dynamite, Kid.

FOR FANS OF: The Bronx, NOFX, Neck Deep.

IAN WINWOOD

BLACKBERRY SMOKE

LEAVE A SCAR LIVE
(3 LEGGED)

KKK

SOUTHERN RAWKERS GET LAIRY ON LIVE ALBUM

BLACKBERRY SMOKE sound like they tour in a time machine rather than a tour bus, such is the '70s groove breezing its way through their southern-fried riffs. And while there are a lot of bands doing this backward-looking backwoods rock thing, Blackberry Smoke sing and strum with the souls of genuinely weathered old-timers from them days, rather than a bunch of blokes who've got some retro clothes and second-hand riffs. This live album shows off just what a spectacular set of lungs frontman Charlie Starr has, and how effortlessly he and his band kick out a jam with their cowboy boots. One Blackberry you don't want to exchange for an iPhone.

DOWNLOAD: Testify.

FOR FANS OF: Down, ZZ Top.

NICK RUSKELL

ANATOMY OF A ROCKSTAR

KENNETH NIXON, FRAMING HANLEY

MY FAVOURITE TATTOO IS...

"My throat piece that you see here. I need to get it finished, but it just hurts so fucking much I'm not keen to go back for more anytime soon! I was also gonna get 'Carpe Deez Nuts' on my chest, but my wife wouldn't allow it! Also, on my knuckles I have '89' '93', which are my two younger brothers' birth years. That's a pretty important one to me as well, obviously."

MY FAVOURITE VIDEO GAME IS...

"FIFA. I'm big into FIFA. I hesitate to say that in a British magazine, 'cause I don't want everyone to try and kick my ass, but it's true. My team are Chelsea, and I do try to keep up with Match Of The Day on tour whenever I can. The rest of the band all play FIFA, too, but Chris [Vest], our drummer, is the other one who's most into it. He's a Manchester United fan."

THE LAST MOVIE I SAW AT THE CINEMA WAS...

"Captain America: The Winter Soldier, which was a while ago. I don't get to go to the movies that much. It's probably my second favourite Marvel movie after X-Men: First Class. And as big an Iron Man fan as I am, I thought this Captain America movie was fucking incredible."

MY FAVOURITE TV SHOW IS...

"True Detective. That's the one recently that has really got me. My three favourite shows are Breaking Bad, Friday Night Lights and True Detective. For True Detective to set the bar in the way it has in its first season is just insane. I reckon it's in for a brilliant run over the course of the next few years. I'm a real TV nerd, so it's kinda hard to pick just one, but it's the show I'm obsessed with at the moment."

THE MOST EXPENSIVE THING I OWN IS...

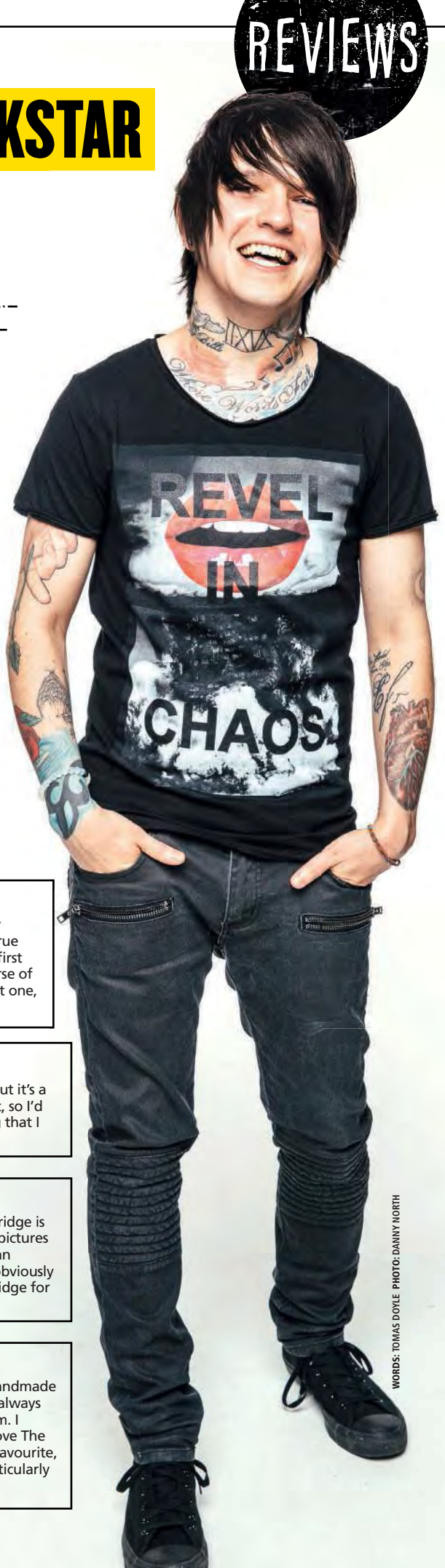
"Probably my computer. I'm not really a massive computer geek, but it's a MacBook Pro with a lot of programmes that aren't too cheap on it, so I'd definitely cry if I lost it. As far as money goes, that's the main thing that I think, 'Yeah, that was actually quite a lot!'"

THE BEST THING ON MY MANTELPIECE IS...

"Pictures. We don't really have a mantelpiece, so the front of my fridge is where cool stuff goes these days. At the moment it's littered with pictures and artwork that my kids have done. I've got a four-year-old and an 18-month-old. The eldest one is at the age where he draws a lot; obviously we think everything he does is total genius, so up it goes on the fridge for people to see every time they go to get a soda!"

THE BOOK I COULDN'T BE WITHOUT IS...

"My lyric book. Last Christmas, my wife got me a leatherbound, handmade lyric book. That's a book that I'm always going to need on me! I'll always need to write down ideas and lyrics and lines so I don't forget them. I don't use it all, but it's good to keep those ideas. To read, I really love The Talisman by Stephen King [and Peter Straub]. It's always been my favourite, ever since I read it when I was in middle school. I'm not even a particularly huge fan of Stephen King, but that book just blows my mind."



WORDS: TOMAS DOYLE PHOTO: DANNY NORTH

GIGS

MEMOIRS OF A MOSHER

KING 810

THE FLINT, MICHIGAN, MOB ARE *FINALLY* COMING! WE HOPE…

YOU DIDN'T MAKE IT TO DOWNLOAD IN JUNE… FINGERS CROSSED THE POLICE DON'T GET IN THE WAY OF YOUR DEBUT UK TOUR, RIGHT?
DAVID GUNN (*VOCALS*): "(*Laughs*) Yeah, we've been waiting to come over for a long time. My family are from Scotland and I've never been there before."

BRING A SCARF! SO, WHAT CAN WE EXPECT FROM A KING 810 SHOW?
"It will be entertaining. It's hard at festivals, when you're playing during the middle of the day. When we were on the Mayhem [Festival] in the U.S., it was a 2pm slot in front of an American crowd. At that time of the day, they just want to bang their head and dance around. So it'll be a whole different experience when we're playing in a small, dark room in the evening over in the UK."

DO YOU THINK HAVING ARMED GUNMEN ONSTAGE IS INTIMIDATING?
"Yeah, I think people will think that. When you go to Rock On The Range with six guys with assault rifles onstage for eight minutes out of the whole half-hour set, it's because you want to bring more to a show than everyone else does. You want to visually represent your music, your hometown and what you see every day. It's a *show*. You want to hear the songs? Then sit at home and listen to them. You want to see something? We'll show you something."

SUPPORT:
HANG THE BASTARD

DATES: Bristol Thekla September 23, Glasgow Classic Grand 24, O2 Academy2 Birmingham 25, London O2 Academy Islington 26, Manchester Academy III 27.

WORDS: SIMON YOUNG PHOTO: GETTY

DRAGONFORCE

According to DragonForce guitarist Herman Li, it's important to be able to adapt to your situation. Here, he tells us the three trickiest ones he's played in…

IN WATER
"We were doing the 70000TONS OF METAL cruise and, instead of sticking to the stage, I played most of Through The Fire And Flames in a hot tub – while our singer was singing from a nearby swimming pool. I thought I was being pretty cool, until it occurred to me people may well have been pissing in there so they didn't miss the set…"

ON A BARBECUE
"I love pyro effects, but the warnings you get before taking the stage freak me out! 'Don't stand there! Don't look at that! Don't run there when that happens!' And with so many songs with words like 'fire' and 'flame' in the title, by the end of the show you feel like you've been barbecued!"

IN MIDAIR
"The trampolines we used to have onstage were fun, but could get bloody dangerous! Plenty of times I'd end up falling on the floor, and Sam [Totman, guitar] once nearly flew right off the stage from hitting it too hard. Someone grabbed him at the last moment!"

SUPPORT:
NEONFLY, DEATH VALLEY KNIGHTS

DATES: Edinburgh Liquid Room September 17, Aberdeen Lemon Tree 18, Glasgow King Tut's 19, Belfast Limelight II 20, Dublin Whelan's 21, Carlisle Brickyard 23, Middlesbrough Empire 24, Manchester Deaf Institute 25, Stoke Sugarmill 26, Birmingham Temple 27, Brighton Haunt 30, Southampton Joiners October 1, Plymouth Hub 2, Bridgend Hobo's 3, Bristol Thekla 4, Leeds Brudenell Social Club 7, Nottingham Rescue Rooms 8, Colchester Arts Centre 9, Norwich Waterfront 10, London Bush Hall 11.

WORDS: DAN SLESSOR

KERRANG! DAY
SEPTEMBER 17

BIRMINGHAM BEARTOOTH, DEAD HARTS, CLIMATES (O2 Academy3 Birmingham)
•SIGNALS MIDWEST, GUERRILLA MONSOON (Scruffy Murphy's)
•MODERN BASEBALL, SPRAYNARD, LOSING SLEEP (Victoria Inn)
•DRAGONFORCE, NEONFLY, DEATH VALLEY KNIGHTS (Liquid Room)
•ALLUSONDRUGS, SCOUTS (Upstairs @ Garage, Highbury)
•OWLS (Deaf Institute)
•JAWS, FICKLE FRIENDS, MILK TEETH (Bodega)

THURSDAY
SEPTEMBER 18

•DRAGONFORCE, NEONFLY, DEATH VALLEY KNIGHTS (Lemon Tree)
•ANATHEMA, MOTHER'S CAKE (Limelight)
•ALLUSONDRUGS, SCOUTS (Sticky Mike's)
•ME VS HERO, ROAM (Exchange)
•MODERN BASEBALL, SPRAYNARD, LOSING SLEEP (Undertone)
•WHILE SHE SLEEPS, CLAWBACK THE DAY (Real Time Live)
•BEARTOOTH, DEAD HARTS, CLIMATES (Cathouse)
•JAWS, FICKLE FRIENDS, MILK TEETH (New Slang)
•MALEFICE (Sound Control)
•FRANK TURNER AND THE SLEEPING SOULS (Roadmender)
•OWLS (Epic Studios)

FRIDAY
SEPTEMBER 19

BATH FRANK TURNER AND THE SLEEPING SOULS (Pavilion)
•MODERN BASEBALL, SPRAYNARD, LOSING SLEEP (Asylum)
•GLASS CITY VICE (Flapper)
•MALEFICE (Globe)
•ANATHEMA, MOTHER'S CAKE (Button Factory)
•DRAGONFORCE, NEONFLY, DEATH VALLEY KNIGHTS (King Tut's)
•FEUD, BIKINI FASO, TARA, SABRE TOOTH MONK (Enterprise, Haverstock Hill)
•OWLS (Tuffnell Park Dome)
•JAWS, FICKLE FRIENDS, MILK TEETH (Garage, Highbury)
•BEARTOOTH, DEAD HARTS, CLIMATES (Roadhouse)
•ME VS HERO, ROAM (Sound Control)
•ALLUSONDRUGS, SCOUTS (Craufurd Arms)
•NEW CITY KINGS (Head Of Steam)
•INCASSUM (Whittles)
•THE LOUNGE KITTENS (Hub)
•SURRENDER THE COAST, SWORN TO OATH (Corporation)
•MARTYR DEFILED (Static Bar)

SATURDAY
SEPTEMBER 20

•DRAGONFORCE, DEATH VALLEY KNIGHTS (Limelight 2)
•JAWS, FICKLE FRIENDS, MILK TEETH (Oobleck)
•THE LOUNGE KITTENS (Winchester)
•THE TEA PROJECT (Louis Armstrong)
•MARTYR DEFILED (Liberal Club)
•NEW CITY KINGS (Garage)
•ALLUSONDRUGS, SCOUTS (Huddlesfest)
•OWLS (Fighting Cocks)
•BEARTOOTH, DEAD HARTS, CLIMATES (Key Club)
•ME VS HERO, ROAM (Temple Of Boom)
•CAPTAIN HORIZON, DAN REED (Octagon Theatre)
•MALEFICE (Rescue Rooms)
•DINOSAUR PILE-UP, BRONTIDE, BIG SIXES, BOY JUMPS SHIP (Southsea Fest @ Albert Road)
•FRANK TURNER AND THE SLEEPING SOULS (Westlands)

SUNDAY
SEPTEMBER 21

•SURRENDER THE COAST, SWORN TO OATH (Downstairs)
•MALEFICE (Bierkeller)
•FRANK TURNER AND THE SLEEPING SOULS (Looe Music Festival)
•MODERN BASEBALL, SPRAYNARD, CHEWING ON TINFOIL (Fibber Magees)
•DRAGONFORCE, DEATH VALLEY KNIGHTS (Wheelan's)
•ANATHEMA, MOTHER'S CAKE (O2 ABC2 Glasgow)
•ALLUSONDRUGS, SCOUTS (Boileroom)
•ROB LYNCH (Banquet Records)
•ME VS HERO, ROAM (O2 Academy2 Newcastle)
•MARTYR DEFILED (South Grove Centre)

MONDAY
SEPTEMBER 22

•MODERN BASEBALL, SPRAYNARD, CHEWING ON TINFOIL (Voodoo)
•MARTYR DEFILED (Rugby Club)
•SURRENDER THE COAST, SWORN TO OATH (Opium)
•FRANK TURNER AND THE SLEEPING SOULS (Lemon Grove)
•GLASS CITY VICE (Black Heart, Camden)
•ROB LYNCH (Monarch)
•JAWS, FICKLE FRIENDS, BRAWLERS (Deaf Institute)
•GRANT NICHOLAS (Ruby Lounge)
•NEW CITY KINGS (Sound Control)
•ANATHEMA, MOTHER'S CAKE (O2 Academy2 Newcastle)
•ME VS HERO, ROAM (Red Rooms)
•ALLUSONDRUGS, SCOUTS (Joiners)

TUESDAY
SEPTEMBER 23

•GLASS CITY VICE (Green Door Store)
•KING 810, HANG THE BASTARD (Thekla)
•DRAGONFORCE, NEONFLY, DEATH VALLEY KNIGHTS (Brickyard)
•THE VIRGINMARYS, CROBOT (Kasbah)
•SURRENDER THE COAST, SWORN TO OATH (Fruit)
•JAWS, FICKLE FRIENDS, BRAWLERS (Belgrave Music Hall)
•MODERN BASEBALL, SPRAYNARD, LOSING SLEEP (Key Club)
•ME VS HERO, ROAM (O2 Academy2 Islington)
•ANATHEMA, MOTHER'S CAKE (Academy 3)
•MARTYR DEFILED (Tiki Bar)

LOCAL HEROES
SHINING THE SPOTLIGHT ON THE UK'S UNSIGNED TALENT!

FROM: Norwich.
WE ARE: Aaron Jeffries (vocals/guitar), Daniel Holub (guitar), Louis Debenham (lead guitar), Phil Benton (bass), Tony McAlpine (drums).
FAVOURITE BANDS: Twin Atlantic, The Dangerous Summer, The Xcerts.
WE SOUND LIKE...: "The explicit love child of Dallas Green, Sam McTrusty from Twin Atlantic and Liam Cromby from We Are The Ocean."
PEOPLE SHOULD CHECK US OUT 'CAUSE...: "Our songs are intended to be listened to with the heart – whether it's live or in your own home, the energy we create will speak to your soul."
CATCH US AT: Norwich Owl Sanctuary September 24, Cambridge CB2 26, Leicester Oxjam @ Exchange October 4, Norwich Waterfront 6 (with Max Raptor and Freeze The Atlantic).
MORE INFO AT: Facebook.com/go.fly.win

THIS WEEK:

GO.FLY.WIN

ARE YOU AND YOUR BANDMATES LOCAL HEROES? IF SO, WE WANT TO HEAR FROM YOU! EMAIL YOUR ANSWERS TO THE QUESTIONS ABOVE TO GIGS@KERRANG.COM, AND DON'T FORGET TO ATTACH A PHOTO OF YOUR BAND. SIMPLY PUT 'LOCAL HEROES' AND YOUR BAND NAME IN THE SUBJECT HEADER AND YOU COULD BE APPEARING IN THIS VERY SLOT VERY SOON...

For free inclusion, e-mail your gig/festival details to: Gigs@kerrang.com Please include: 1. DATE 2. CITY 3. VENUE 4. BAND (+band genre) 5. SUPPORT BANDS or FESTIVAL INFO. No attachments! Note: If any of these details are missing, listing will not be included. Deadline is 15 days previous to Kerrang! issue dates.

GO SEE! ANATHEMA

SUPPORT: MOTHER'S CAKE.
TOUR DATES: O2 ABC2 GLASGOW SEPTEMBER 21, O2 ACADEMY2 NEWCASTLE 22, MANCHESTER ACADEMY III 23, WOLVERHAMPTON SLADE ROOMS 25, LONDON CAMDEN KOKO 26, BRISTOL THEKLA 27, SOUTHAMPTON TALKING HEADS 28.

Got your gumshield? Got your boxing gloves? Got your first-aid kit? Well, leave all that stuff at home – it'll just be a burden all night, or you'll have to wait ages at the end to get them back from the cloakroom. You won't need 'em. Anathema gigs are all about the love, maaan. And singing along. And having waves of dreamy, mellow prog get into your head to make you feel like the world's made of happiness and marshmallows. No pits, mind. Sorry, pit people.

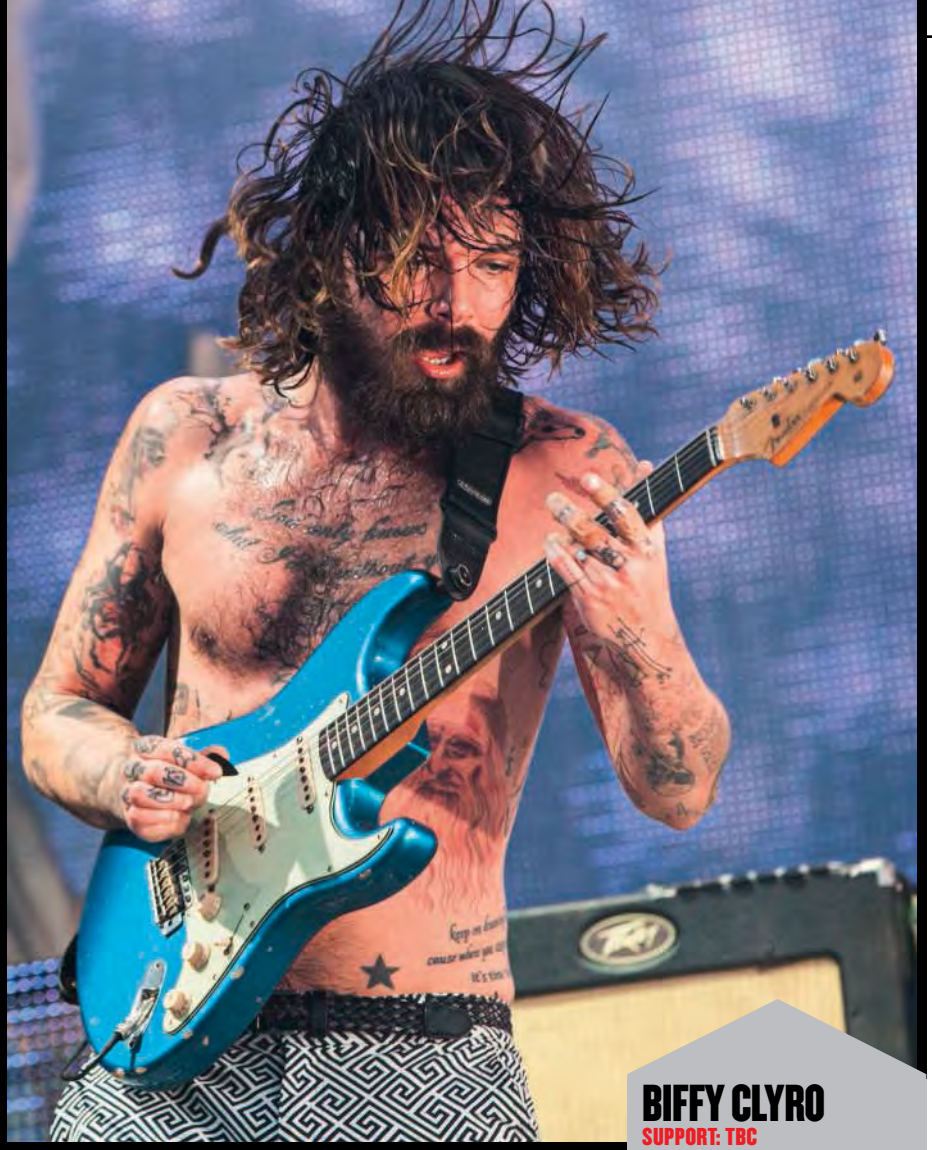


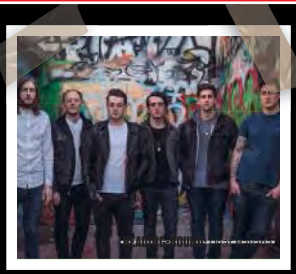
PHOTO: ANDY GALLAGHER

BIFFY CLYRO

SUPPORT: TBC

DATE: Relentless Live @ London Troxy November 22.

JUST ANNOUNCED!



5 SECONDS OF SUMMER
Date added: London SSE Arena Wembley June 14, 2015.

THE ALGORITHM
Manchester Satan's Hollow October 29, Nottingham Bodega 30, London Voodoo Halloween Fest 2014 31, London Camden Underworld Nightmare Festival October 1, Kingston Fighting Cocks 2. Support: Tyler Mae (except London).

ANGEL AT MY TABLE
Bristol Tunnels November 30, London Surya December 1, Manchester Sound Control 2, O2 Academy Sheffield 3, Newcastle Think Tank? 4, Glasgow Classic Grand 6, Birmingham Hare & Hounds 7.

ATTILA
Nottingham Rescue Rooms February 27, 2015, Manchester Club Academy 28, Glasgow Cathouse March 1, Newcastle Think Tank? 2, Leeds Uni 3, Birmingham Asylum 4, Southampton Talking Heads 5, London Camden Electric Ballroom 6, Bristol Fleece 7.

BREATHE IN THE SILENCE / THEY SAY FALL
Cardiff Fuel Rock Bar October 3, Swansea Static Bar 4, Sheffield Corporation 6, Northampton King Billy 8, Grantham Rumours 9, Gainsborough Blues Club 10, Glasgow Buff Club 11.

DEAF HAVANA
Reading Sub 89 October 3.

DEVIL SOLD HIS SOUL
Support added: Empress AD, Empire, Bad Sign.

DRAGONFORCE
Support added: Neonfly (England and Scotland dates), Conjuring Fate (Belfast and Dublin).

GOGOL BORDELLO
O2 Academy Newcastle December 8, O2 Academy Liverpool 9, O2 Academy Birmingham 11, O2 Academy Sheffield 12, London Camden Roundhouse 13, Nottingham Rock City 14, Dublin Academy 16. Support: Mariachi El Bronx.

HARK / KEN MODE
London Black Heart October 14, Glasgow Audio 17, Sheffield South Sea 18, Swansea Garage 19.

HATEBREED
London Camden Underworld November 18.

I AM I
Nottingham Rock City Basement November 20, Grimsby Yardbirds 21, Doncaster Diamond Live Lounge 22, Sheffield Corporation 23, Bolton Railway Venue 24, Sheffield South Sea January 31, 2015.

LOWER THAN ATLANTIS
London Camden KOKO December 8.

PIANOS BECOME THE TEETH
Bristol Fleece January 27, 2015, Nottingham Rescue Rooms 28, Glasgow Audio 29, Manchester Sound Control 30, London Camden Underworld 31.

THE PRETTY RECKLESS
Support added: Heaven's Basement, Nothing More.

ROLO TOMASSI
Nottingham JT Soar October 17, Norwich Epic Studios 18, Brighton Bleach 19. Support: Brontide.

SANTA CRUZ
London Camden Barfly November 17.

SATAN'S SATYRS
Milton Keynes Craufurd Arms October 22, London Boston Music Room 24, Bristol Crypt 25, Glasgow Audio 27.

SWANS
London Camden Roundhouse May 21, 2015.

VINNIE CARUANA
Southampton Joiners November 27, London Macbeth 28, Liverpool Shipping Forecast 29.

Tickets for all K! gigs are available from:

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Glasgow Art School November 14, Coventry Kasbah 15, Manchester Ruby Lounge 16, London Camden Dingwalls 17.

#STANDFORSOMETHING
Edinburgh Cabaret Voltaire October 4: Funeral For A Friend. Liverpool Shipping Forecast October 25: We Are The Ocean. Newcastle Cluny II December 6: Tonight Alive.

Dublin O2 May 28, 2015, Belfast Odyssey Arena 30, Glasgow SSE Hydro June 1, Newcastle Metro Radio Arena 2, Leeds First Direct Arena 3, Birmingham NIA 4 and 6, Cardiff Motorpoint Arena 7, Manchester Phones 4u Arena 9, London SSE Arena Wembley 12 – 13.

Portsmouth Guildhall November 12, Plymouth Pavilions 14, Brighton Centre 15, O2 Academy Leeds 16, Nottingham Rock City 19, O2 Academy Sheffield 21, O2 Academy Newcastle 23.

Bristol Bierkeller November 13, O2 Academy2 Birmingham 14, Glasgow King Tut's 15, Leeds Beckett Students' Union 16, Portsmouth Wedgewood Rooms 17, Manchester Academy II 18, London Camden Electric Ballroom 19.

London SSE Arena Wembley March 20, 2015.

Cardiff Motorpoint Arena February 9, 2015, Birmingham LG Arena 10, Glasgow SSE Hydro 12, Leeds First Direct Arena 13, London O2 Arena 14.

Birmingham Institute Temple November 28, Glasgow Classic Grand 29, Manchester Gorilla 30, Cardiff Clwb Ifor Bach December 1, London O2 Academy Islington 2. Support: Buried In Verona, Heart In Hand, Napoleon.

O2 ABC2 Glasgow September 21, O2 Academy2 Newcastle 22, Manchester Academy III 23, Wolverhampton Slade Rooms 25, London Camden KOKO 26, Bristol Thekla 27, Southampton Talking Heads 28.

Bristol Anson Rooms March 9, 2015, Manchester Ritz 10, O2 ABC Glasgow 11, Birmingham Institute 12, Nottingham Rock City 13, London Camden Roundhouse 14. Support: Every Time I Die, blessthefall, Counterparts.

Norwich UEA October 22, Nottingham Rock City 23, O2 Academy Newcastle 24, Glasgow Barrowlands 26 – 27, Manchester Academy 31, O2 Academy Leeds November 1, Cardiff Great Hall 2, O2 Academy Bristol 4, O2 Guildhall Southampton 5, London Roundhouse 6, O2 Academy Birmingham 7, Brighton Dome 9. Support: The Ghost Inside, Crown The Empire, Secrets.

London O2 Academy Brixton November 8.

O2 Academy3 Birmingham September 17, Glasgow Cathouse 18, Manchester Roadhouse 19, Leeds Key Club 20. Support: Dead Harts, Climates.

London Kentish Town Forum December 9, O2 ABC Glasgow 10, Dublin Academy 11, O2 Academy Birmingham 12, Manchester Academy 13. Support: Decapitated, Grand Magus, Winterfylleth.

Glasgow Barrowland December 5 (Blackened Sky/Puzzle), Glasgow Barrowland 6 (Vertigo Of Bliss/Only Revolutions), Glasgow Barrowland 7 (Infinity Land/Opposites).

Norwich Waterfront November 2, Leeds Uni 3, Manchester Sound Control 4, Glasgow King Tut's 5, Sheffield Corporation 6, Wolverhampton Slade Rooms 8, Bristol Fleece 9, Nottingham Rescue Rooms/Rock City 10, Cardiff Solus 11, Southampton 1865 12, London King's Cross Scala 13. Support: Chiodos, When We Were Wolves.

Glasgow SSE Hydro October 26, Sheffield Motorpoint Arena 27, Cardiff Motorpoint Arena 28, Birmingham LG Arena 30, Manchester Phones 4u Arena 31, London SSE Arena Wembley November 1. Support: Airbourne, Theory Of A Deadman.

Cardiff University October 3, London O2 Academy Brixton 4, O2 Guildhall Southampton 5, O2 Academy Birmingham 7, Nottingham Rock City 8, Norwich UEA 9, Exeter Great Hall 11, O2 Apollo Manchester 12, O2 Academy Newcastle 13, Dublin Olympia 15, Glasgow Barrowland 16, O2 Academy Leeds 17. Support: Attila, Fearless Vampire Killers, Drama Club.

Plymouth White Rabbit September 30, Southampton Talking Heads October 1, Cardiff Clwb Ifor Bach 2, Nottingham Basement 3, Manchester Sound Control 4, Glasgow Cathouse 5, Liverpool East Village Arts Club 6, Leeds Key Club 7, London Highbury Garage 9, Birmingham Asylum 10. Support: Natives, Scholars.

BLOODSTOCK OPEN AIR
Line-up: Within Temptation, Opeth. Derbyshire Catton Park August 6 – 9, 2015.

BREAKOUT FESTIVAL 2014
Line-up: Skindred, Funeral For A Friend, The Blackout, Betraying The Martyrs, InMe, Glamour Of The Kill, Silent Screams, The Qemists, Despite My Deepest Fear, Idiom. Brighton Racecourse September 27.

London SSE Arena Wembley December 5. Support: Young Guns, Issues, Sleepwave.

Birmingham Institute October 18, Glasgow Garage 19, Manchester Academy II 20, Leeds Uni 21, Bristol Bierkeller 22, Portsmouth Wedgewood Rooms 23, London Camden KOKO 24. Support: Hands Like Houses, Slaves (U.S.).

Bristol Anson Rooms November 17, Brighton Concorde II 18, London Camden KOKO 20, Birmingham Institute @ Library 21, Newcastle University 22, Glasgow Garage 23, Manchester Academy II 24.

DAMNATION FESTIVAL
Line-up: Bolt Thrower, Cannibal Corpse, Saint Vitus, Raging Speedhorn. Leeds University Union November 11.

Maidstone Rafters September 29, Cambridge Portland Arms 30, Swansea Scene October 1, Swindon Level III 2, Corby Zombie Hut 3, Carlisle Brickyard 4, Stoke Sugarmill 6. Support: Light You Up, Hey Vanity.

Nottingham Rescue Rooms November 24, Glasgow Cathouse 25, Stoke Sugarmill 26, London O2 Academy Islington 27, Brighton Audio 28, Leeds

Key Club 29, Manchester Academy III December 1, Wolverhampton Slade Rooms 2, Bristol Thekla 3, Southampton Talking Heads 4. Support: Avatar.

London Camden Underworld October 3.

Edinburgh Liquid Room September 17, Aberdeen Lemon Tree 18, Glasgow King Tut's 19, Belfast Limelight II 20, Dublin Whelan's 21, Carlisle Brickyard 23, Middlesbrough Empire 24, Manchester Deaf Institute 25, Stoke Sugarmill 26, Birmingham Temple 27, Brighton Haunt 30, Southampton Joiners October 1, Plymouth White Rabbit 2, Bridgend Hobo's 3, Bristol Thekla 4, Leeds Brudenell 7, Nottingham Rescue Rooms 8, Norwich Waterfront 10, London Bush Hall 11.

London Kentish Town Forum December 6.

Manchester Ritz October 23.

Norwich Waterfront October 7, Wolverhampton Slade Rooms 27, Glasgow Garage 28, Manchester Academy II 29, London Camden Electric Ballroom 30. Support: Glamour Of The Kill, New Years Day.

London Dome November 1.

Norwich Waterfront October 16, London Camden Underworld 17, Bristol Exchange 18, Birmingham Asylum 19, Manchester Sound Control 20, Glasgow Ivory Blacks 21, Newcastle Think Tank? 22, Sheffield Corporation 23, Southampton Joiners 24. Support: Night Verses, Baby Godzilla.

Belfast Oh Yeah October 24, Dublin Academy II 25, Leeds Key Club 27, Glasgow King Tut's 29, Manchester Roadhouse 30, O2 Academy3 Birmingham 31, O2 Academy2 Newcastle November 2, Cardiff Clwb Ifor Bach 3, London Camden Underworld 5, Brighton Bermuda 6.

Northampton Roadmender September 18, Bath Pavilion 19, Yeovil Westland 20, Cornwall Looe Music Festival 21, Exeter Lemon Grove 22, Hartlepool Borough Hall 24, Dunfermline Alhambra 25, Warrington Parr Hall 26, Hull City Hall 27, Wakefield Unity Works 28, Oxford Town Hall 30.

London O2 Academy Islington September 24, Sheffield Corporation 25, Brighton Concorde II 26.

O2 Apollo Manchester November 17 – 18, London Alexandra Palace 19, Edinburgh Corn Exchange 21, Cardiff Motorpoint Arena 22, O2 Academy Birmingham 23. Support: Deer Tick, Bayside.

Cardiff Clwb Ifor Bach November 30, Exeter Cavern December 1, Bristol Fleece 2, Birmingham Talk 3, Kingston College 4, London Camden Underworld 5, Milton Keynes Craufurd Arms 6, Nottingham Rescue Rooms 7, Glasgow Audio 8, Leeds Brudenell Social Club 9, Manchester Sound Control 10, Norwich Epic Studios 11, Brighton Haunt 12. Support: Prawn, Public Domain (from December 5).

Milton Keynes Craufurd Arms November 14, Norwich Open 16, Hull Fruit 17, Sheffield Corporation 18, Preston 53 Degrees 19, Edinburgh Electric Circus 20, Aberdeen Tunnels 21, Glasgow King Tut's 22, Liverpool Kazimier 24, Cardiff Clwb Ifor Bach 25, Swansea Sin City 26, Plymouth White Rabbit 28, Brighton Audio 29, Bristol Exchange December 2, Birmingham Institute Temple 3, Manchester Roadhouse 4, Leeds Cockpit 5, Southampton Joiners 7, Guildford Boileroom 8, Southend Chinnery's 9, London O2 Academy Islington 11. Support: Dead Harts, The One Hundred.

Manchester Ritz October 16, London O2 Shepherd's Bush Empire 18. Support: Wovenwar, While She Sleeps.

KERRANG! TOUR 2015

Line-up: Don Broco, We Are The In Crowd. Norwich Nick Rayns LCR @ UEA February 6, 2015, O2 Academy Leeds 7, O2 Guildhall Southampton 9, O2 Academy Bristol 10, Dublin Academy 11, Cardiff Uni Great Hall 13, Manchester Academy 14, O2 Academy Newcastle 15, O2 Academy Glasgow 16, O2 Academy Liverpool 18, O2 Academy Birmingham 19, London Kentish Town Forum 20.

Plymouth Hub October 5, Exeter Phoenix 6, Portsmouth Wedgewood Rooms 7, Nottingham Rescue Rooms 9, O2 Academy2 Liverpool 10, Manchester Academy 11, Sheffield Corporation 12, Leeds Beckett Students' Union 14, Aberdeen Tunnels 15, Glasgow Garage 16, Carlisle Brickyard 17, O2 Academy2 Newcastle 18, Birmingham Institute 20, Colchester Arts Centre 21, Norwich Waterfront 23, Bath Komedia 24, Gloucester Guildhall 25, O2 Academy2 Oxford 26, Reading Sub 89 27, London Camden KOKO 29, Cardiff Great Hall 31. Support: Save Your Breath.

Bristol Thekla September 23, Glasgow Classic Grand 24, O2 Academy Birmingham 25, London O2 Academy Islington 26, Manchester Academy III 27. Support: Hang The Bastard.

Birmingham Institute December 16, O2 Academy Bristol 17, London Kentish Town Forum 18, Manchester Academy 19, Dublin Academy 20, Glasgow QMU 21, O2 Academy Newcastle 22. Support: Sodom, Vader.

Bristol Anson Rooms October 31, London Kentish Town Forum November 1, O2 ABC Glasgow 2, Manchester Ritz 4, Birmingham Institute 5. Support: Devilment.

Manchester Phones 4u Arena November 22, London O2 Arena 23 – 24. Support: Of Mice & Men.

Manchester Deaf Institute October 1, Glasgow King Tut's 2, O2 Academy2 Liverpool 3, Cardiff CF10 4, Brighton Komedia 6, Tunbridge Wells Forum 8, London King's Cross Scala 10, Nottingham Rock City Basement 11, Sheffield Corporation 13, O2 Academy2 Newcastle 14, O2 Academy3 Birmingham 15, Norwich Open 16. Support: Allusondrugs.

London Camden Roundhouse December 6 – 7, Portsmouth Guildhall 9, O2 Academy Bristol 10, Plymouth Pavilions 11, O2 Academy2 Glasgow 13, O2 Academy Leeds 14, Manchester Apollo 16, Nottingham Rock City 17, O2 Academy Birmingham 18, Dublin Academy 19. Support: Devil You Know, Darkest Hour.

O2 Guildhall Southampton November 22, Manchester Academy 24, O2 Academy Newcastle 25, O2 Academy Glasgow 26, London O2 Academy Brixton 28, O2 Academy Birmingham 29, Nottingham Rock City December 1, O2 Academy Bristol 2. Support: Big Business, Krokodil.

Manchester O2 Apollo November 4, Birmingham NIA 6, London SSE Arena Wembley 8. Support: The Damned, The Bosshoss.

Cardiff Solus January 26, 2015, O2 Academy2 Birmingham 27, O2 Academy2 Newcastle 28, Glasgow Garage 30, Leeds Beckett Students' Union 31, Manchester Academy II February 2, O2 Academy Bristol 3, Norwich Waterfront 4, Brighton Concorde II 5, London Camden Electric Ballroom 6. Support: Knuckle Puck, Seaway, Trophy Eyes.

NEVER SAY DIE! TOUR

Line-up: Terror, Comeback Kid, Stick To Your Guns, Obey The Brave, More Than A Thousand, No Bragging Rights, Capsize. Wolverhampton Wulfrun Hall November 1, Leeds Uni 2, Dublin Village 3, London O2 Academy Islington 5.

Birmingham Institute November 15, O2 Academy Newcastle 16, O2 ABC Glasgow 17, Nottingham Rock City 18, O2 Academy Liverpool 20, Manchester Academy 21, O2 Academy Leeds 22, Cardiff University 23, O2 Academy Bristol 25, Portsmouth Pyramids 26, London Kentish Town Forum 28 – 29. Support: The Story So Far, State Champs, Candy Hearts, Only Rivals.

NIGHTMARE FESTIVAL

Line-up: Hawk Eyes, LostAlone, The Algorithm, Max Raptor, Calling All Cars, Freeze The Atlantic, The Hype Theory, Hounds, Attention Thieves, Fizzy Blood, Colt 45, Under The Influence, Tyler Mae and loads more! London Camden various venues November 1.

O2 Academy Bristol October 10, London Camden Roundhouse 11, Nottingham Rock City 12, O2 ABC2 Glasgow 14, Manchester Academy 15, Birmingham Institute 16.

London Camden Roundhouse December 12, O2 Academy Newcastle 13, Glasgow Barrowland 14, Nottingham Rock City 15, O2 Academy Bristol 16, Manchester Academy 17. Support: Heaven Shall Burn, Northlane, Carnifex.

Nottingham Rock City November 17, O2 Academy Leeds 18, Manchester Academy 19, O2 Academy Glasgow 20, O2 Academy Oxford 22, O2 Academy Bristol 23, Birmingham Institute 24, London O2 Academy Brixton 26.

Southampton Mo'Club November 25, Manchester Academy II 26, Dublin Voodoo Lounge 28, Belfast Limelight II 29, Wolverhampton Wulfrun Hall 30, Edinburgh Studio 24 December 1, London Camden KOKO 2. Support: The Faceless, The Contortionist.

Manchester Gorilla November 21, Glasgow Stereo 22, Brighton Haunt 24, Birmingham Library 25, Bristol Fleece 26, London Heaven 28.

O2 Academy2 Newcastle December 4, Glasgow Cathouse 5, Nottingham Rock City 6, Wolverhampton Slade Rooms 7, Manchester Academy III 9, Cardiff Globe 10, London Highbury Garage 11.

O2 Academy Sheffield November 3, O2 Academy Glasgow 4, O2 Academy Birmingham 6, O2 Apollo Manchester 8, O2 Southampton Guildhall 9, London O2 Academy Brixton 10. Support: Pennywise, Emily's Army.

London Highbury Garage October 28.

Milton Keynes Craufurd Arms October 29, Portsmouth Wedgewood Rooms 30, Plymouth Hub 31, Bristol Ansom Rooms November 1, O2 Academy2 Liverpool 3, Leeds Uni 4, Glasgow Garage 5, O2 Academy2 Newcastle 7, Manchester Academy II 8, O2 Academy2 Birmingham 9, Norwich Waterfront 10, Brighton Concorde II 11, London Camden KOKO 12. Support: Heart Of A Coward, Idiom.

Glasgow Garage October 12, Wolverhampton Wulfrun Hall 13, London O2 Academy Islington 14.

Dublin O2 Arena November 10, Manchester Phones 4u Arena 28, Leeds Arena 29, Birmingham LG Arena December 1, London Wembley Arena 2, Glasgow Hydro Arena 4. Support: California Breed, Twenty Two Hundred.

Norwich UEA March 29, 2015, Portsmouth Guildhall 30, O2 Academy Bristol 31, Manchester Academy 2, O2 Academy Leeds 3, O2 Academy Newcastle 6, Nottingham Rock City 7, O2 Academy Birmingham 8, London Kentish Town Forum 10 – 11.

O2 Apollo Manchester March 6 – 7, 2015, O2 Academy Glasgow 9, Wolverhampton Civic Hall 12, London SSE Arena Wembley 14. Support: Skindred.

Birmingham Asylum November 14, Newcastle Riverside 15, Glasgow Cathouse 16, Manchester Academy II 17, Leeds Uni 18, Southampton Mo'Club 19, Cardiff Solus II 20, London Camden KOKO 21.

Portsmouth Wedgewood Rooms November 24, London Camden KOKO 25 – 26, Cardiff Solus 27, Birmingham Institute 28, Manchester Academy 29, Glasgow Garage 30. Support: The Summer Set, This Wild Life, Chunk! No, Captain Chunk!.

Aberdeen Music Hall October 23, Glasgow Barrowland 24 – 25, O2 Academy Newcastle 27, Manchester Academy 28, O2 Academy Sheffield 29, Leeds Met University 30, Birmingham Institute November 1, Cardiff Uni Solus 2, London Camden Roundhouse 3, Southampton Guildhall 4, Cambridge Junction 6.

Portsmouth Wedgewood Rooms October 14, Bristol Fleece 15, Nottingham Rescue Rooms 16, O2 Academy2 Birmingham 18, Manchester Academy III 19, Leeds Key Club 20, Edinburgh Liquid Room 21, London King's Cross Scala 23, Reading Bowery District 24. Support: Decade, Boy Jumps Ship.

York Fibbers October 19, Nottingham Rescue Rooms 20, Cardiff Clwb Ifor Bach 21, Manchester Sound Control 22, Glasgow Cathouse 23, Norwich Epic Studios 24, Brighton Audio 25, O2 Academy2 Newcastle 26, London Camden Underworld 27, Southampton Joiners 28. Support: The Color Morale, Like Moths To Flames, Oceans Ate Alaska.

MY FIRST GIG

KORN, SYDNEY, AUSTRALIA, 1997

CJ MCMAHON, THY ART IS MURDER

"I CAN'T remember what venue Korn played – and it's gone now – but it was pretty big. There were about 10,000 people there, and I was 14 years old. I'd been to see some local bands and stuff, but this was my first 'real' gig.

"I paid for the ticket with money I'd saved up washing cars, and I went with some of my older friends – I didn't tell my parents, because I knew they wouldn't let me go! Korn were touring [1998 album] Follow The Leader, and I loved every single song, so every time they played one I was losing my mind!

"Because I didn't know how these things worked, I kept saying to my friends, 'Are we going to meet them? Will I able to go to the front of the stage and shake their hands? Should I take my CDs so I can get them signed?' My mate was like, 'Dude, there's no way you're going to get to the front, and if you do, you're going to have several thousand people pinning you to the barrier!'

"IT WAS SO LOUD I FELT LIKE I WAS FLOATING!"

"Korn had such a strange presence! They just moved like these weird puppets, like they weren't quite real, and that just made them that much more engaging, because I was like, 'Who *are* these guys!?' Jonathan Davis was like a super-pissed-off crazy doll you couldn't take your eyes off! It was so heavy and loud that the vibrations were thundering through the floor, and I didn't feel like I was actually standing on a solid surface – I felt like I was floating above it!

"I was in a little shitty garage band with my friends at the time, and we were just kinda messing around, but seeing Korn was a defining moment, because after that show I knew I wanted to *be* those guys onstage, crushing *everything*. They're pretty much the reason why I play in a heavy band today, and I'm forever grateful for that."

COMING SOON: Green Day, Foo Fighters, Pitchshifter and more!

WORDS: DAN SLESSOR

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BLACK VEIL BRIDES HUMP A TIGER

PHOTO: PAUL HARRIES

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CONTRIBUTORS
Matt Allen, Steve Beebee, Anita Bhagwandas, Jessica Bridgeman, Mike Diver, Tomas Doyle, Zoë Edwards, Hannah Ewens, James Hickie, Johnny K, Sam Law, Alistair Lawrence, James MacKinnon, Hardeep Phull, Hugh Platt, Rebecca Rayner, Tom Shepherd, Dan Slessor, Mark Sutherland, Olly Thomas, Paul Travers, Ian Winwood, Rod Yates, Simon Young, Ray Zell.

PHOTOGRAPHERS
Gene Ambo, David Bergman, Chris Casey, Ian Collins, Carrie Davenport, Jeremy Harris, Paul Harries, Lisa Johnson, Ashley Maile, Danny North, Scarlet Page, Martin Philbey, Andrew Timms, Neil Visel, Dave Willis.

MARKETING
Head Of Marketing: **Simon Doggett**
Marketing Manager: **Harriet Hines**
Marketing Executive: **Alex Penge**
Group Direct Marketing Manager: **Geraldine Wilson**

SYNDICATION
International Content Executive: **Ryan Chambers** (01733 468561 Ryan.chambers@bauermedia.co.uk)
International Content Executive: **Harriet Southgate** (0207 520 6561 Harriet.southgate@bauermedia.co.uk)
IFA (+31 20 664 5324 Info@ifa-amsterdam.com)

EVENTS
Event Director: **Helen Scott**
Senior Event Producer: **Marguerite Peck**
Senior Event Producer: **Ruth Kosla**
Account Manager: **Sianne Young**

ADVERTISING
Telephone: 020 7295 5474
Head of Creative & Brand Solutions: **Clare Chamberlain**
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Ad Production Manager: **Jackie Doran**
Group Ad Production Manager: **Zoe Bellamy**
Distribution: **Frontline** (01733 555161)
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recycle

THE *ALL-NEW* ULTIMATE ROCKSTAR TEST

THIS WEEK: MIKE KERR, ROYAL BLOOD

Royal Blood's bass monster has cool shades and a Number One album. But that doesn't mean jack shit here. Let's see if he's rock royalty in training…

HAVE YOU EVER SPILT REAL BLOOD IN THE NAME OF ROCK'N'ROLL?
"Yes. It wasn't on purpose, but rock'n'roll demanded it of me. We were playing a gig and I tripped over my pedal board 'cause I was rocking out too hard. My bass broke my fall and broke in half, but I cut my arm. It was the last song, so I didn't have to carry on, but I would have."

WHAT'S THE MOST MONEY YOU'VE EVER BLOWN ON A GUITAR PEDAL?
"Probably only £250. I've never spent more than that on *anything*! All the gear I use is really shit and cheap. That's far more rock'n'roll than spending loads on posh gear. It's not what you pay, it's what you play."

WHAT'S THE MOST OUTRAGEOUS THING YOU'VE EVER SEEN HAPPEN AT A PARTY?
"Once, at a fancy dress party, me and this other person were blowing up eggs in the microwave. The door blew off, and it turned into an egg fight. Some guy had come dressed as, er, a vagina. So, I was basically having an egg fight with a vagina."
THAT SOUNDS… LET'S SAY, MESSY

WHICH BANDS APPEARED BEFORE AND AFTER YOU AT DOWNLOAD?
"Opeth? No? I've no idea, then. We don't really get to festivals until we have to play. I'm making excuses, but what I'm trying to say is: is it rock'n'roll to know your schedule? I don't think it is."
THE PUNCTUALITY POLICE HAVE YOUR NAME, SONNY JIM. AND IT WAS QUICKSAND AND LETLIVE.

WHICH FOUR TRACKS ARE ON YOUR OUT OF THE BLACK EP?
"Out Of The Black, obviously. Little Monster. Come On Over. And Hole? I did choose them, so I should know that…"
YOU DID. BUT WHAT IF FREE WILL IS AN ILLUSION, EH? *EH?!*

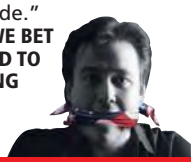
WHAT'S THE VERY LAST LINE ON YOUR ALBUM?
"'*Cause I'm a thousand miles from danger if I make a better stranger of you*'. That's still quite fresh in my mind. Come back in five years and it might not be so easy."
WHY WOULD YOU REMEMBER? IT ONLY GOT TO NUMBER ONE…

YOU FIND OUT YOU ACTUALLY HAVE ROYAL BLOOD, AND YOU'RE OFFERED THE THRONE. DO YOU ACCEPT YOUR NEW ROLE?
"Yes. Because in order to tear something down, you have to go inside it. I don't know if I'd destroy the monarchy, I'd just rethink it. I'd make guitars available to everyone. You'd get them for free, along with marijuana, delivered to every home in England."

JIMMY PAGE ASKS TO JOIN ROYAL BLOOD AS GUITARIST. IT'D MEAN BREAKING UP YOUR BASS/DRUMS-ONLY SOUND? DO YOU LET HIM IN?
"That's the hardest question I've ever been asked. What I would do is say yes, but change the name and start a new band. A new member means a new band, and if anyone understands that, it's Jimmy."

ARCTIC MONKEYS ANNOUNCE THAT THEY WERE ONLY JOKING ABOUT YOU BEING THEIR FAVOURITE NEW BAND. THEY ACTUALLY PREFER UNION J. HOW DO YOU REACT?
"I would check their pulses, look under their eyelids and get a swab inside their mouths. I would take blood tests as well, just to make sure they were the real Arctic Monkeys and not imposters. And if they were? I'd be very impressed. I mean, that would be a pretty elaborate joke, like an [oddball American comedian] Andy Kaufman-level joke."
YOU'RE JUST NOT HAVING IT THAT YOU'RE NOT AS GOOD AS UNION J, ARE YOU, MIKE?

WHAT'S THE MEANING OF LIFE?
"In the words of [maverick American comedian] Bill Hicks, it's just a ride. Sometimes the ride is fun and sometimes it's not, but the thing you have to remember is, it is just a ride."
YEP. THOUGH WE BET BILL NEVER HAD TO CONSIDER BEING WORSE THAN UNION J…



"I HAD AN EGG FIGHT WITH A VAGINA AT A PARTY…"

MIKE SCORED 90%

FACT: Royal Blood are better than Union J. FACT: cheap gear is *definitely* rock'n'roll. FACT: not knowing your schedule is just disorganised. Yep, Mike's certainly proved that he knows how to live it up, whether that's rude egg fights or being mates with Jimmy Page. Bloody good effort.

THE LEADERBOARD!
THE BEST AND WORST OF 2014

LEMMY, MOTÖRHEAD — 99%
ICE-T, BODY COUNT — 97%
MATT SORUM — 97%

ALEX GASKARTH, ALL TIME LOW — 55%

WORDS: MARK SUTHERLAND

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